

DOCUMENTARY NEWS LETTER

NOV.-DEC., 1942

CONTENTS

SIGNS OF THE TIMES	145-146
NOTES OF THE MONTH	147
U.S. DOLLAR AND BRITISH FILM INDUSTRY	148
FILM OF THE MONTH	149
PLAN FOR POST-WAR DOCUMENTARY	150
NEW DOCUMENTARY FILMS	151-152, 156
CORRESPONDENCE	153, 155
A GENTLEMEN'S AGREEMENT	154
INDEX	157-160

VOL 3 NO. 11-12

PUBLISHED MONTHLY BY FILM CENTRE 34 SOHO SQUARE LONDON W1

SIXPENCE

SIGNS OF THE TIMES

ON November 26th the first leader in *The Times* was headed "Obligations of Victory". In this leader stress was laid on the fact that the people of Britain are extremely interested in the social structure of the State after the present war and are likely to become even more interested as the United Nations move more and more to the offensive and therefore towards victory. To quote directly from *The Times*, "The keen popular interest, even at a moment of spectacular military success, in domestic policies confirms the view that in the present War social reform stands in a closer and more direct relation to the national effort than Government spokesmen and Government propagandists have sometimes been prepared to recognise or admit."

The Times, by the way, might have added, but did not, that such thoughts are in the minds of the common people in every nation in the world, including those which are temporarily crushed under the Nazi heel.

There is nothing new in this attitude, which is indeed one which has been stressed in this journal at regular intervals since September 3rd, 1939. But a new element has entered since the United Nations, to the gratification of everyone, passed to the offensive. The invasion of North Africa, carrying with it the prospect of the re-opening of the Mediterranean to United Nations' shipping, and perhaps the invasion of Italy, was a tonic to everyone. Unfortunately this tonic was rendered temporarily inoperative by the Darlan episode. We have no wish to recapitulate this unpleasant blot on the War policy of the United Nations. Its main value was that it proved once and for all that there can, in this conflict, be no division between military and political activities. Whatever the military values of the Darlan episode may have been, their political repercussions in occupied France, to say nothing of the rest of occupied Europe, could never have been expected to be other than disastrous.

The peoples of the world, including those under Axis domination, are not merely fighting this war to beat Germany, Italy and Japan. They are fighting it because by beating Germany, Italy and Japan they will at the same time be laying the foundations for a new life for the common people of the world. Even if the world to them is limited by their own street or their own town, their attitude of mind is none the less positive and practical in universal terms. It is this universal aspect which lies behind *The Times'* leader when it says "Only a courageous and far-reaching policy proclaimed in broad outline with the full weight of Government authority can build up a national conviction that victory will bring to the people of this country a 'freedom from want' and a 'freedom from fear' (above all from fear of unemployment) not known in

the years before 1939". In this *The Times* speaks not only for the people of this country but for the people of the world; and it is this universal issue which the propagandists in all media, film, radio and press, must face with all the vigour at their command.

But this vigour cannot exist in the vacuum of groups of propagandists, however excellent their intentions or forthright their demand for action, if Government policy fails to follow their lead. "One of the most serious indictments" says *The Times*, "which could be brought against those charged with the direction of national affairs is lack of preparation to meet foreseeable and foreseen contingencies." What are these contingencies? Contrary to the belief of the more esoteric of the planners, these contingencies do not relate to a cloud-cuckoo land of communal perfection to be achieved at some unspecified date after the cessation of hostilities. These contingencies are concerned firstly with what is happening now, and *now* means the day on which you read this article not less than it means next week or next month, and also with what will happen immediately and absolutely on the day in which hostilities, in a military sense, cease.

Melting Pot

Let us take the two points separately. Firstly, what is happening today? If you live in Great Britain or in any of the Dominions of the Commonwealth or in the United States or in China or in the U.S.S.R., you are today a speck in the melting pot of world destiny. You are concerned with immediate events, some apparently trivial and some, even at first glance, world shaking (it depends maybe on the headlines of your breakfast-time newspaper); and of these events you are not merely a spectator but an integral part.

If you are a good citizen of any of these nations, you will instinctively be searching for all the growing points of social progress and active endeavour which are appearing as a direct result of war conditions, i.e. appearing as an ultimate necessity in the battle to beat the Axis. What are these ultimate necessities? The Axis has to be beaten because it represents all the forces of reaction against social progress and against the idea that every man and woman, by right, has a say in his or her own destiny. Nothing can be more significant in this war than the fact that Governments throughout the world have lagged behind the wishes of the people they are supposed to represent in carrying out measures which are not merely designed to win the war quickly, but also to bring about better conditions of life amongst the majority rather than the minority of the people.

Some realisation of this point of view may have been in the min-

of *The Times* leader writer when he said "An enormous and rewarding task of popularisation awaits the propagandist on the home front; well done, it will have a marked effect in renewing confidence in the determination of the Government to garner the fruits of the victory at home as well as in the field. But first of all the Government's endorsement is required. What is as yet only in the stage of reports must be turned into a programme". *The Times* did not turn aside to inquire which Government it refers to, or whether the "endorsement" is to be that of a virtually self-elected House of Commons or that of the people at large; but in any case it does show a stage of enlightenment at which the relationship between the immediate determination to win the war, and the equally immediate determination to win the war in terms of winning the peace, are equated.

That is why it is important that propagandists must stress at all points in their activities those wartime measures which not merely represent an immediate battle-winning weapon, but also a revolution in our social structure and our way of life. That is why the failure of the present Government (presumably under the reactionary influence of the 1922 Committee and of other less obviously reactionary bodies), to undertake anything other than temporary measures of the most superficial nature instead of a direct nationalisation of essential public services, has been regarded by ordinary people as a failure to face up to wartime issues.

A Decent Future

We repeat once again that the feelings or attitudes of the British people may be also considered to be the feelings of all people in all countries who believe in a decent future.

The second point at issue is the immediate action to be taken on cessation of hostilities. It is now becoming almost too much of a truism that the cessation of hostilities must on no account coincide with the cessation of effort. People are beginning so completely to accept this truism that one can see a million feet being placed on a million desks and a million mouths opening in a gigantic and complacent yawn the moment the bogus pens dipped in invisible ink place the bogus signatures on the ersatz notepaper. It is vitally important to realise that all the propaganda in the world will not avoid factual relaxation the moment armistice is signed if the expression of the people's will through their Governments has not been strong enough to signal a real faith in the future.

The solution to this problem is not entirely to be found in the speeches of Ministers or Presidents. It is not entirely to be found in the reports of Planning Committees. It is only to be found in action. Not merely action as seen in the sticking of however many gratifying bayonets into however many unwilling Axis bellies. It is action in the sphere of the common life of the people, be they soldiers or sailors or airmen or factory workers or housewives or cadets or schoolchildren or research workers or even civil servants. It is action which in its carrying out makes it plain that the terms of the Atlantic Charter and the Four Freedoms are not merely words spoken or signatures appended, but ideas translated into fact and action. We ourselves believe that the war cannot be won in a true sense unless these ideas are translated into fact and action; but we are also aware that the war could be won in a military sense without these ideas being taken into consideration. In other words, it is perfectly possible to beat Hitler and Mussolini and Hirohito and grind them into the dust, while at the same time perpetuating all the ideas for which they stand (though of course a different ideology would be used).

Propaganda is therefore at the cross roads. Both in Great Britain and the United States it is stultified because the intentions of Governmental factions which, despite democratic machinery, cannot be truthfully said to represent the intentions of the people, are such that really forthright propaganda is frowned on. This is serious, because it so happens that the intentions of the Governments of the U.S.S.R. and China coincide more and more closely with the intentions of the people of those nations, and it must be noted that today the United Nations depend in great and increasing measure on the strength of China and the U.S.S.R.

The Armistice is signed. The military war has been won. What now? There is an immediate job to be done. The whole of Europe is now the responsibility of the United Nations. The peoples of the occupied countries are very busy killing Germans, Italians and Japanese, either by direct methods or through torture. Typhus and bubonic plague are sweeping westwards from the hinterlands of Asia (you remember how Nansen's organisation only saved us from these at the last second after the last war). Political instability is becoming an increasing and anarchic danger to the victorious powers of the West. How are you, how are we, going to face this problem? We shall not be able to face it if we have not, in the first place, reorientated our own social life and our own faith in active democracy, and in the second place planned, early on, our action as regards immediate post-war policy.

Previous Planning

Today the Western hemisphere is publicly and acutely conscious of its duty towards the world as regards the supply of food and medical necessities to Europe and Asia immediately hostilities cease. But what about an important matter which should not only go hand in hand with these physical supplies but could also be a powerful factor in ensuring the best use of them? There is a vital job for propaganda to do and it cannot be done without previous planning. The weapons at our command in this respect are the press, the radio and the film, and all of them must be brought into line. If we are not experts in press propaganda or radio propaganda, we know at least as regards radio that we should have control of the wavelengths of the world, and that they should be able to reach everyone with a radio set with messages not merely, God save the mark, of hope, but also of direct moment-to-moment information and instruction.

As far as film is concerned, in Europe and Eurasia alone we, the United Nations, should commandeer every cinema and every projector. With the help of every Disney short to leaven the programmes, we should project to the people constant and consistent programmes of information and instruction. These would in the first place explain in general terms to those millions who have been cut off from direct information by their temporary Axis masters, what exactly has happened and is happening; and secondly, would give them direct instruction and information about the symptoms of epidemic diseases and how to deal with them, the necessary foods to counteract those symptoms of starvation and malnutrition which even as you read this are stunting and deforming the children of Europe and of Asia. There would also be films which would indicate the plans of the victorious peoples not for a vague and cloudy future but for immediate action within the next six months.

Opinion and Action

The answer is a double one. Basically it is the opinion and action of ordinary people which counts, but the power of propaganda as an active weapon is not merely to strengthen public opinion, but also to help to integrate it where it is incoherent, and to confirm it in well doing.

The publication of the Beveridge Report is a case in point. That it should appear at all is in itself good propaganda and it is heartening to know that the B.B.C. foreign broadcasts have been plugging it very hard. In our own country, despite the thinly disguised activities of anti-Beveridge elements, the Report has meant much more than a social charter specific enough to be within our immediate powers. It has begun that process of definite (as opposed to indefinite or woolly) thinking on the part of ordinary people which is in itself the first weapon of true and active democracy.

To strengthen and confirm this is an immediate job for the propagandists, and as far as films go not merely the Report itself but also its many important implications provide a fertile field for forthright and imaginative work. But there must be no delay, for nowadays time waits for no man, no party, no groups of vested interests and for no Government which does not in fact, as well as in protestation, represent the will of the people.

NOTES OF THE MONTH

Comic Cuts

WHY IS THERE never any good working-class dialogue in British films? Script-writers always seem to know how the middle and upper classes speak and behave, but they make everybody else either inarticulate and noble or glib and funny. And this applies to both studio and documentary films. The dialogue of Mrs. Miniver's station master was not more untrue to life than the dialogue of most characters one sees on the screen, in post office, factory or pub.

Maybe all our film-makers are incorrigibly middle-class, or perhaps the job of film-making confers middle-classdom on its addicts, or maybe it is that our script-writers really believe that they are writing good honest dialogue all the time. If somebody makes a film about Welsh coal miners they usually take the trouble to keep their ears open roundabout the Rhondda or even if they don't do this they call in Mr. Jack Jones to help. Yet everybody thinks that they can write special "true to life" dialogue for, say, cotton spinners or bus conductors. Of course if the worker is looked at as something remote and strange, it isn't easy. If anybody thinks it is, let him or her sit down and try and write a few lines of dialogue between a bus conductor and a machine-tool maker on the subject of (a) food rationing, (b) Darlan, (c) the successor to Len Harvey; or if this is too complicated, a peace-and-war-time factory girl's reactions to—(a) news of her fiancé's immediate leave, (b) a gift of two pairs of silk stockings, (c) rumours of an invasion.

Tom Tiddler

THOSE SPOILED darlings of to-day, the Public Relations Officers of the various Ministries, seem to be still busy with their game of Tom Tiddler's Ground—except when they take time off to put their heads in their pinafores and say that they won't play with anybody, so there!

When they play Tom Tiddler it's not so bad. All you have to do is to wait in the long grass and grasp them firmly as they rush past on their many merry missions. The "I won't play with you" game is much more difficult. Their favourite victim seems to be the Ministry of Information Films Division. One moment all is smiles and happy gambols, garlands are exchanged and "my dear fellow" the accepted greeting. Then somebody passes the sugar bowl without the tongs and feelings are very definitely hurt. The doors of the various offices close with ominous quiet and communications are difficult. The next stage is open warfare, blood-feud and sabotage. Communications are now completely broken off, while behind the scenes, those tough and powerful wires, which only operate behind locked doors, are quickly tugged. Meanwhile the world war goes on.

The situation is absurd, the reasons for it often obscure and nearly always completely ridiculous. The job of Public Relations Officer is officially a new one and is no doubt attended by all the difficulties of power which beset any new profession. Spheres have to be determined, and the question of how far each individual officer can go without passing the buck is no doubt only established by slow methods of trial and error. Able men are often apt to think that there is nothing they cannot do and many see no reason for supposing that films are not one of the things they can not only "do", but can do almost while standing on their heads. The Films Division frequently feels otherwise. A state of deadlock is reached and subjects which are of particular interest to any one Ministry often languish and die. After a brisk bout of Tom Tiddler the stage of "I won't play" is quickly reached.

There would seem to be room for greater co-operation between the various parties concerned. Who should make the first move is obviously a delicate matter. If it proves too difficult we suggest that some powerful nanny should knock the little dears' heads together.

Army Training Films

THE PROBLEM of training films in the Armed Forces is apparently not yet satisfactorily solved. We say "apparently" because security reasons make it difficult to get detailed information. It is said that army training films have in recent months shown a marked improvement, although reports reaching us from various people in the Army seem to indicate that some of the earlier stinkers are still in circulation. In any case the real problem seems to centre in the exhibition aspect. A training film shown at the wrong time might just as well not be shown at all. The circumstances of projection naturally rest with the commanding officers of units, and unless they realise that films must be treated seriously, no system of distribution, however efficient, which the Department of Army Kinematography can devise will guarantee proper conditions. We hear of film shows to men who are tired out after a hard day's physical work; of the wrong films being shown to the wrong trainees; of enormously long shows being crammed willy-nilly into a spare morning or afternoon. It is true enough that one always hears about the bad cases and seldom about the good ones. But there seem to be good grounds for believing that many units are not treating training films seriously. Whether D.A.K. has any power to improve this situation we don't know, but it is clear that training films, however excellently produced and efficiently circulated, are quite useless if they are not shown under reasonable conditions and at reasonable times. The problem also, on our information, applies to the Navy and the R.A.F.

A Job in China

CHINA is a long way away and transport is very difficult. Nevertheless there is great urgency for a long term propaganda campaign on our part in that country. Recent reports indicate that our representatives there have behaved with something less than tact, and that our general record in this war, let alone our specific record as regards China, has put our prestige very low. Fortunately for the United Nations, American action and behaviour is somewhat counterbalancing this state of affairs. Nevertheless we must do all we can to efface the century-old impression of superior behaviour and commercially-minded political action which is likely to die hard in Chungking and elsewhere. Much no doubt can be done by radio. But one big consignment of films specially geared to Chinese needs could be of enormous value. Some of the films should be made, if possible, to the specification of Chinese authorities in this country, and should give information on new techniques in warfare, weapons, medical and surgical practice, and especially on social organisation and activity. Others must state and explain our work in the war, our attitude to the future United Nations set-up, and our determination—as evinced by the joint cancellation of the concession treaties by ourselves and the U.S.—to march by China's side on equal terms in the future. Meantime the very successful release of *Inside Fighting China*—a tribute to China by the Canadian Government—will represent not merely a compliment but will also begin the job of bringing an understanding of China—its people and problems—to the people of this country. This, too, is a job which must be carried on, despite the obvious difficulties of distance and transport.

D.N.L. Nov.-Dec.

As time, labour and paper are in increasingly short supply, we have decided to economise by combining the November and December issues. This double number has been increased in size and includes the annual index, but for subscription purposes it will count only as a normal single issue.

U.S. Dollar Winning Battle to Control British Film Industry

As we forecast in our previous issues, the Film Industry's clash between the representatives of American monopoly capital and British monopoly capital is rapidly coming into the open. Yankee dollar imperialism is on the march and British capital is losing ground in many of its chief industrial strongholds. The Film Industry is no Stalingrad, but it does retain one vital defence against the Americans that few other industries have. It has direct contact and source of revenue from the cash customer. While its production and renting sides would inevitably be taken over by the Americans, the exhibiting side, if it maintains its unity, can still hold out for some time against it and still play off the competing American interests against one another. (An instance of this unified strength was the victory of the exhibitors over 20th. Century Fox in the matter of Sunday bookings. True this was only a temporary victory as film shortage will make the seven or four-day booking a necessity, but nevertheless the spearhead of the American renters will have been blunted.)

Let us examine the situation as we thought it was likely to develop some months ago. We thought the conflict would arise from American interests having the films, and British interests having the cinemas. We thought that unless there was some form of Government action and/or protection, the British Film Production Industry would gradually become a vassal of American renter interests.

What is the position now? It is generally known that the fight is on. The 20th. Century Fox campaign was a feeler. It is known that heads of American Companies in London have had discussions to get more money out of the English market. Their bosses in America have seen indications in many cinema reports that profits are climbing rapidly. It has been estimated that business is up 35 per cent in the cinemas. On a recent estimate the American Companies already recovered 27 per cent of their booking revenue from this country—they reckon this is their profit. More squeeze on our cinemas means more gravy all round—in the States. We may expect to see other squeezes in the near future. There is the possible revival of block booking already suggested by interested parties in America as a wartime necessity whereby the spray can be unloaded at inflated prices.

Buying Cinemas

The American Companies will undoubtedly try to buy up cinemas and form new circuits; Warner Brothers already hold a 50 per cent interest in the A.B.C. circuit. There are already a great many rumours about buying cinemas. The Americans may be a little chary of buying cinemas after their experience in the 1929 days when they were all caught in a theatre operation and many companies virtually bankrupted. But the purchase of cinemas is a tactic they will have to employ. A squeeze they are already

attempting is to take no more flat bookings. This will tend to put the independent exhibitors out of business who, by making a shrewd deal on flat rate, can hope to make a reasonable profit some weeks, whereas on percentage they can never hope to do the same.

What is the focus of our opposition to all this? Rather, it should be *who* is? Because J. Arthur Rank is the person controlling the largest number of cinemas in this country. He controls both the Odeon and G.B. circuits and so is in a position at the moment to pick and choose what films he plays. He is interested in preserving as big a production industry as he can, because this will give him greater bargaining power, so he is deeply committed in Denham Studios, Shepherds Bush and Islington. He also controls General Film Distributors, probably the largest of the English renting concerns. Rank is the protagonist of the British side.

The Board of Trade

Interestingly enough our Board of Trade does not seem worried about the decline and possible capture of our Industry. Its recent revision of the American Companies' Quota obligations will not encourage the Industry here. They have lowered the Americans' obligation to the requirement that they shall spend £150,000 a year on making British films. Quite obviously we shall see the Americans investing this in one picture per annum produced probably on the lines of *A Yank at Oxford*. The Board of Trade, of course, have not buried the exhibitors' obligation, and by this order they will have even less choice of films to fulfil their quota.

The feature production in this country revolves round a very few names now. There are Two Cities Films, British National Films, Gaumont British, the Archers—operating from Denham Studios, National Studios, Shepherd Bush Studios, Islington Studios, Welwyn Studios, Ealing Studios, Teddington Studios. Of these studios, Teddington and Ealing are already hitched to the Americans. The others represent a relatively small financial interest and could presumably be acquired. The Production Industry will survive so long as Rank and the theatre interests can maintain their bargaining power, because the cinema interests must maintain a minimum Film Industry as a bargaining weapon for itself. The British renting companies will, of course, go under if the British Production Industry is taken over.

Maybe it is a good thing for Anglo-American relations that our Industry should go under American control. On the other hand, there are those who would wish to preserve some machinery for presenting British life and ideas. It would be an odd, but probably likely outcome of this war, to find this important reflection of our national life controlled by American monopoly capital.

DOCUMENTARY NEWS LETTER

MONTHLY SIXPENCE

VOL. 3 NUMBER 11-12

NOV.-DEC. 1942

DOCUMENTARY NEWS LETTER

stands for the use of film as a medium of propaganda and instruction in the interests of the people of Great Britain and the Empire and in the interests of common people all over the world.

DOCUMENTARY NEWS LETTER

is produced under the auspices of Film Centre, London, in association with American Film Center, New York.

EDITORIAL BOARD

Edgar Anstey
Alexander Shaw
Donald Taylor
John Taylor
Basil Wright

Outside contributions will be welcomed but no fees will be paid.

We are prepared to deliver from 3—50 copies in bulk to Schools, Film Societies and other organisations.

Owned and published by

FILM CENTRE LTD.
34 SOHO SQUARE LONDON

W.1

GERRARD 4253

War and Peace

The Function of Documentary

At the outbreak of war the film medium was neglected and the claims of those who practised it to assist in the anti-fascist fight were ignored. To-day the documentary film has become the fashionable toy of every official interest.

Propaganda films or instructional films? Endless discussions are everywhere taking place as to the proper wartime rôle of the film of fact. There is agreement on only one point: that you can't have too many films. The civil servant who is not convinced that his work must be recorded on celluloid for the benefit of posterity is a rarity. There is no question of whether the subject-matter he brings is suitable for the medium or whether channels of distribution lie open for the film once it is completed—to have your work filmed is like appearing in the honours list, it is a sure mark of public achievement.

The Limitations

The time has come for documentary makers to examine not only the powers but also the limitations of the medium they employ. Such an examination will lead to one single incontrovertible conclusion.

The primary function of documentary remains to-day, as always, the furtherance of public enlightenment. The issue between instructional and propaganda films, and the vexed question as to which should principally occupy documentary energies in wartime, becomes a matter of small consequence when each type of film is seen to have the same basic purpose. That is to say, the documentary film to-day is concerned with extending public knowledge of vital issues and, in order to do so, it may equally desirably find itself representing the effect of fascist terror upon French national psychology on the one hand, or in instructing housewives on methods of fuel-saving on the other. Those sponsors or makers of documentary films who show little respect for the educational or instructional films as compared with what they feel to be the more important world of propaganda, reveal a complete failure to grasp the original documentary principle. Documentary in its beginnings, and still to-day, is concerned with public enlightenment, but with public enlightenment in a broader sense of the phrase than is accepted in any other field. For the documentary movement, education has always meant not simply and solely a classroom activity. It broadens out from the pedagogic into every field of civic life. Documentary propaganda has always been concerned with the citizen in relation to his social environment. In to-day's wartime situation, many people have assumed that the purpose of documentary would be basically changed because of the switch-over from peace to war. Why should this be so? The nature of wartime educational and propaganda needs differs from those of peacetime only in detail, not in principle. The nation or groups of nations which will prove victorious is the one which develops the most intelligent and efficient grasp of its problems. In war, as in peace, the rôle of documentary is to convey to the peoples of the United Nations the most thorough grasp

FILM OF THE MONTH

“Went the Day Well”

CAVALCANTI, producer of the impeccably exciting film about the Foreman who went to France, has turned director and presents us with the not at all impeccable but equally exciting *Went the Day Well*. The film has all the appearance of having been made with one eye on the clock and the other on a copy of the *Boy's Own Paper*. Perhaps that is why it is such a good film in spite of its faults which are many, frequent and completely unimportant. If you like a film which lingers over its effects, which makes significant detail the turning point of emotion and plot, in fact if you like a film to ponder and remember, this is not for you. But if you believe that it takes all kinds of films to make an evening out and that a rattlin' good yarn admirably turned into celluloid without any

of the war situation and its basic implications. The information to be communicated covers the whole of life. At the one extreme it is a matter of feeling and mood; at the other extreme a matter of physical manipulation. If you like, call the long-term films “propagandist” and the short-term films “instructional”. Names do not matter provided you remember that in peace or in war British documentary is always concerned with creating a body of informed, active and therefore good, citizens.

There is, however, one important proviso. In wartime the need is more acute because the issues are more critical and failure more disastrous. For this reason the process of enlightenment must in wartime be accelerated. All relevant media, including documentary, need to show quicker results.

Energy Wasted

If it is accepted that the rôle of documentary in wartime is informational in this very broad sense, then it immediately becomes clear that a great deal of documentary energy is being wasted on so-called propaganda films which have less relation to fact than to artificial and synthetic feelings calculated to please the superficial observer here or overseas. Under this head fall all films which are content simply to ascribe to ourselves or our allies all the most desirable virtues without providing any factual basis for such self-righteous assumptions. We must be judged by deeds, not by words, and if we are to impress the world with the righteousness of our cause we will do it best by a factual presentation of achievements which we believe to be in the line of good citizenship.

Many minds are occupied with the transition from war to post-war and its effect upon documentary objectives. Here again there need be, indeed there should be, no basic change. The good citizen in time of war is also the good citizen in time of peace. Implicit in documentary's wartime teachings must be its teachings for the peace to follow, and information, placed in its true perspectives, is the key. To-day, in wartime, education in national citizenship is broadening into education for citizenship in the corporate United Nations. In peacetime it will broaden further still into education for world citizenship. The process is continuous.

frills or decorations is worth going a long way to see, then here is first class entertainment.

A party of Royal Engineers arrive in a rural English village. They are welcomed by one and all, shown round the defences by the local Home Guard and are made much of by the local gentry. But very quickly the villagers' suspicions are aroused. English soldiers don't twist little boys ears (at least, not both at once), we don't make sevens with a bar across the upright, our chocolate does not come from Wien and is not spelt “chokolade”. In spite of the efforts of the local Quisling the not impossible plot is out. The Engineers are German fore-runners of a full scale invasion. Their discovery means that plan XYZ has to be put into action. This involves shooting the Home Guard and putting all the villagers into the church where the vicar is immediately shot for trying to ring the bells. The film then settles down to tell how the villagers outwitted the Germans.

Mounting Suspense

To tell any more of the story would spoil the film for it depends entirely for its effect on quick action and mounting suspense. It keeps you sitting on the edge of your seat and the fact that the whole thing can be torn to pieces doesn't matter in the least. My particular quibble was that if the boy who came from another village to deliver the Sunday papers was as stupid as all that, he wouldn't have been allowed to handle even the “Sunday (censored)”. But it didn't spoil my enjoyment of the film at all.

For some strange reason, and this is surely a tribute to its makers, *Went the Day Well* has provoked more differences of opinion than many more important films. Sunday's Darling Goddesses of the film temple have thundered forth from opposite sides and everybody who doesn't like it is quite unable to speak for rage, while those who enjoyed it, and they seem to be in the majority, spend their time telling everybody else to go and see it.

Camera and Sound

The actors play their parts for all they are worth, I particularly admired Marie Löhr's efficient but fatal handling of the hand grenade and Elizabeth Allan's look of sick but victorious horror when she shot her first German. The camera work was excellent. The sound seemed a bit astray, the dinner party in particular sounding as though the whole thing was taking place in an empty swimming bath, but whether this was recording or reproduction it is difficult to say. And here's a final nag. Why do people have to call films by these literary and impossible-to-remember titles. “Went the Day Well,” “This Above All,” “All This and Heaven Too.” What do these conglomerations of words mean to anybody who hasn't got a Boots' library subscription or a Golden Treasury handy?

And just in case the final quibble has left a narking impression let me repeat that this is a refreshing, an exciting and an excellent film and will be enjoyed by everybody except the hopelessly politically-minded and the most pure of intellectuals.

NEW DOCUMENTARY FILMS *Continued*

would add an extra element of aggression.

Wales. Production: Strand Films. Producer: Donald Taylor. Direction: John Eldridge. Camera: Jo Jago. Commentary: Dylan Thomas. Music: William Alwyn. M.O.I. 12 minutes. Non-T. (available in Welsh and English).

Subject: Wales in wartime, and the influence of the Welsh spirit and traditions on life in Wales today.

Treatment: This film presumably complements those already made on Scotland and Northern Ireland; it certainly follows the same technique. The cataloguing of information is avoided, and the main points are made by an imaginative use of music and commentary—the latter an impressive effort by Dylan Thomas, with its simple verses about the slump and its aftermath.

Propaganda Value: The film should please the Welsh and interest the English and Scots. It leaves no special impression behind, except that Wales is in part a beautiful country and in part an industrial area which had a raw deal in the Twenties and Thirties. But these impressions, if not backed by the memory of detailed information, are probably useful for leavening a non-theatrical show.

The Nose Has It. Production: Gainsborough Pictures. Direction: Val Guest. Cast: Arthur Askey. M.O.I. 8 minutes. Theatrical.

Subject: Sneeze into your handkerchief.

Treatment: The film is an exceedingly funny lecture on sneezing by Arthur Askey, with the main

message punched home by an excellent suspense gag at the end.

Propaganda Value: If any film can make the citizenry sneeze into its handkerchiefs this one will. The gags and laughs are very well-devised for putting across the required message.

Young Farmers. Production: Strand Films.

Direction: John Eldridge. Camera: Jo Jago. Associate Producer: Edgar Anstey. M.O.I. 15 minutes. Non-T.

Subject: Young Farmers' Clubs, with special reference to their value in education.

Treatment: Shot in the North of England, this film turns a fresh and engaging eye on a town school which has run its own agricultural activities for a year and which is invited to pay a state visit to a countryside Young Farmers' Club. There is plenty of direct dialogue and some pleasant natural acting from children and grown ups alike. Eldridge's almost lyrical approach to children (exemplified in his early film *Village School*) is here seen at its best, for it never drifts off into "artiness." In fact, the story the film sets out to tell comes across very strongly.

Propaganda Value: This is an excellent picture for home non-theatrical, and should also be useful, with local re-editing, in overseas countries (especially English-speaking). It is not only good propaganda for Young Farmers' Clubs as attractive and useful organisations; it also gives some sense of that re-discovery of the land which must be a cardinal point in our educational system from now on.

Coastal Command. Production: Crown Film Unit. Producer: Ian Dalrymple. Direction: Jack Holmes. Second Unit Directors: Ralph Elton, Jack Lee and R. Q. McNaughton.

Story: The work of the Coastal Command.

Treatment: Many cameras have looked at aeroplanes before but never yet has aerial photography, such as we see in this film, been equalled or surpassed. Such a roaring, a taking off and a flying has not been seen before on the screen. One breath-taking impossible angle close-up is followed by another even more incredible. No film star has ever received the careful attention lavished upon her as have Sunderland and Catalina in their comings and goings. Leaving the water at dawn, coming in over the roof-tops at sunset, scaring the white swans into a movement of mimicry, making the tough Icelandic ponies shy and caper, the aeroplanes dominate the film. If that had been all, how good the film would have been! But of course there was a story to tell and, when the film leaves the machines to tell of the men who fly them, it falters and stumbles.

Using the aggressively penny plain approach the film shows us the work of the men of the Coastal Command in the air and in the control rooms. In a determined attempt to present the truth and nothing but the truth everything is underplayed and everybody is desperately casual. Now this is no doubt true and accurate and exactly how things do happen. But just to take reality and place it, torn from its surrounding life, on to the screen is surely not enough. The audience must be given that extra lift which comes from being on the spot and to do this requires a very great deal of cunning and skill. Life must be falsified to appear true, tempos must be changed and incidents magnified or diminished. Hansard is an excellent work if you want the facts, but a good newspaper report will give you a better idea of what goes on. The routine of a control room may give the impression of a very well run, but oft repeated church service; a man being overcome by fumes while trying to mend one of the petrol tanks, may be only doing his normal work. But it is surely the job of a film to shake the audience up and say to them "these are the sort of things your fellow-countrymen are doing every day. Sit up and take notice".

Camera's Part

Fortunately the work the different people are doing is made very clear and the work of the Coastal Command, as a whole, both as a defensive and an offensive unit, clearly shown. And, from beginning to end, the camera plays a noble and a saving part.

Vaughan Williams has done a magnificent score, but it suffers from the fact that while it tries to overplay the action, the director is endeavouring to underplay it.

Propaganda: In so far as the film gives an excellent picture of what Coastal Command is and what it does, it brings our daily news to life and provides background knowledge of great importance. It won't lift people out of their seats, but it will interest and instruct. We can only hope that the treatment of the human beings will not give the audience an impression that everything in Coastal Command happens more by luck than good judgment.

(Continued on page 156)

★ For your information

IN every progressive enterprise there must be leaders and those who follow behind. As artistic and technical progress in cinematography quickens to the tempo and stimulus of war, "KINEMATOGRAPH WEEKLY" is always to be found "up-with-the-leaders", its well-informed pages radiating perception and far-sighted thinking. Kinematography's leaders themselves know this for truth and turn to "K.W." week by week for information and enlightenment.

Kinematograph WEEKLY



93 LONG ACRE
LONDON W.C.2

Correspondence

Dear Sir,

Although it may be late in the day, I make bold to send you herewith a copy of the statement issued by me as Chairman of the Film Advisory Board to the Government of India in the matter of the serious allegations made against the activities of the Board by Mr. Alexander Shaw, producer to the Government of India 1940-41. (Vide his article in the *Cine Technician*, March-April, 1942.) The statement has already been published in several papers in India.

Of course, I do not presume to pass any judgment on the desirability of the publication of this statement in your valuable paper at the time of your receiving it. For all I know, the subject may have already become stale or the reckless Mr. Shaw may be still indulging in the unhealthy activity of maligning those of us who have closed their ranks and are prepared to fight the menace of Fascism to a finish with the Democratic peoples of the world and their resolute Governments. Anyway, if you think that by publishing this statement you would be helping the great cause we all are serving, you may do so.

As can be made out from the contents of my statement I have attempted to place the ugly and untimely controversy in its proper perspective raising it out of the mire of antiquated nationalistic jargon (which is but one step away from nation's degeneration into Fascism) and viewing it, as it were, in the light of its reactionary effect on more vital issues of the day.

Yours

For Democracy,

J. B. H. WADIA

Mr. J. B. H. Wadia, Chairman of the Film Advisory Board to the Government of India, has issued the following statement with regard to the remarks made by Mr. Alexander Shaw, Producer of films to the Government of India for 1940-41:

At a time when the very existence of our Democratic civilisation is being threatened by the forces of Totalitarian re-action we have, surely, more serious things to attend to than the irresponsible invectives of an erstwhile co-worker.

But there is one statement of Mr. Shaw which I, as Chairman of the Film Advisory Board, cannot allow to go unchallenged. To say that the Board was determined that Mr. Shaw's unit should fail is to indulge in reckless thinking, to say the least—more so because he has made this unwarranted and baseless allegation just when India and Great Britain can ill afford to misunderstand each other. Indeed, "this was the most unkindest cut of all." And all that I need say here is this: that the Board, as a self-respecting body of honorary workers, is perfectly capable of dealing with all such misrepresentations; and it will use whatever legitimate means it may choose to see that this gross libel does not go unanswered.

For one thing, the men who formed Mr. Shaw's unit are also working under Mr. Shantaram, our present Producer-in-Charge; and Mr. Shantaram's films to date alone are a sufficient and withering answer to Mr. Shaw's allegations referred to above.

No one should deny Mr. Shaw the right of free speech. After all, it is one of the fundamentals of a political system, which notwith-

standing its imperfections in practice, yet remains to be the most ideal for human welfare and for the preservation of which we are all pledged to fight. But it was certainly uncalled-for and, if I may say so, positively un-British on Mr. Shaw's part to have attacked the Board and the Indian film industry after having run five thousand miles away from the scene of battle.

If Mr. Shaw has lost the esteem of his friends in India, he has only to thank himself for it. He may, however, rest assured that the Board is not going to be baulked in the pursuit of its urgent task, no matter from which directions the invectives are hurled, no matter for what ulterior motives its sincere War efforts are impeded.

As for the agitation carried on against Mr. Shaw in certain sections of the Indian Press, I wish the arguments were not presented in the rusted formula of black and white. Those of us all over the world who have long since closed our ranks and resolved to march on to a glorious end hand in hand with the progressive peoples and the Governments of the United Nations can ill afford to dabble into politics based on pigmentation. Let us not forget that the inexorable logic of this perspective is applicable as much to the darker-skinned races of the world as to the white-skinned.

13th August, 1942.

Dear Sir,

Oh, the pity of it all. Since arriving in this country from India last December I have read one paper and written three articles about the Indian Film Trade. The paper, to the East Indian Association, was a review of film-making in India and while it was not particularly flattering to all sections of the Indian film business, it said nothing that could not have been said about British films up to about 1930. Of the three articles, one, written for the Film Trade Press, expressed a belief in the future of the Indian film industry, another, for the A.C.T. journal, took a crack at the Indian film bosses for misuse of medium and personnel; and the third article, for this paper, gave a fairly detailed account of some of the pleasures and difficulties of documentary film-making in India. I do not really consider that any of them could be said to be "unhealthily maligning" nor indeed am I a particularly "reckless" person. But I also do not believe that Mr. Wadia thinks any of these things either. Quite apart from the fact that he is a very charming man and was a good personal friend of mine, I am sure that he has the future of the Indian film trade too much at heart not to agree with many of my criticisms.

As to whether the F.A.B. were or were not determined that I should fail—well, that is another matter. Full co-operation is an intangible quantity and cannot be weighed in paper scales.

To understand his letter and even, indeed, to sympathise with Mr. Wadia, it is necessary to understand the background. The background, not of historical facts, but of seething political unrest, of liking and hatred combined, of the personalities and of the dramatic feuds and squabbles which make up the word *India* to-day. The fact that a European had been called out to assist with film propaganda started the pot simmering. If I had been the only available

expert on any subject in the world (say bridges or social services) and they had had urgent need of me they would still have fought bitterly and to the end on the racial question alone. I have every sympathy with this attitude, battered and bruised though I may have been because of it.

Finally, in reply to Mr. Wadia, I can only say that I believe that one day the film in India will be of the greatest importance, but that will not happen until those in the film business in India who possess vision, have used it to look ahead beyond the squabbles of to-day, to the very different world of tomorrow.

ALEXANDER SHAW

Dear Sir,

THE work of people whose wartime job it is to give information or to do propaganda is often criticised. The work of the Army Bureau of Current Affairs, for instance, is sometimes condemned by people who say that a soldier is a soldier and as long as he knows how to deal with the stops on his Lewis Gun or how to repair the inter-com of his tank or whatever else his immediate job may be, that is all that is required of him. It is, therefore, interesting to note that in his recent book, *The Russian Peasant and Other Studies*, Sir John Maynard, K.C.I.E., C.S.I., has, in his notes on the formation of the Red Army, this sentence "Whatever the value of blind discipline may be—and in more modern armies it does not seem to be worth much—instructed and intelligent discipline is better". At a time when every person of any use is engaged in some aspect of the nation's war effort, these words are worth remembering. For although the author is writing of soldiers his words to-day apply to everybody. Discipline of one sort or another is part of everybody's life.

One of the reasons for the fall of France was that obviously nobody knew what anything was about. The triumph of Russia may well be partly due to the fact that everybody has a very good idea of what everything is about. The people of this country have a right to know and this is the propagandist's job.

BELL AND HOWELL JOINER

London Scientific Film Society

THE first performance was held on Saturday, January 9th, at the Imperial Institute. The theme of the programme was "Civil Defence". For details of the Society apply to the Secretary, 73 High Holborn, W.C.1.

Central Film Library 1943

THE M.O.I. has issued—free—a catalogue of all films available, without rental, to approved borrowers. The Films are grouped under three heads: *United Kingdom*, *British Commonwealth*, and *United Nations*. Each film is described briefly, and there is a classified subject index.

The Institute of Amateur Cinematographers announces that their library of amateur, prize-winning and other films offers a wide selection to their U.K. members in 16 mm., 9.5 mm. and 8 mm.

No. 8

R F U

THE IGNORANT PHYSICIAN

There was once, in a remote part of the East, a man who was altogether void of knowledge, yet presumed to call himself a Physician. He was so ignorant that he knew not the colic from the dropsy, nor could he distinguish rhubarb from bezoar. He never visited a patient twice; for his first coming always killed him. On the other hand, there was in the same province another Physician, of such art that he cured the most desperate diseases by the virtue of the several herbs of the country, of which he had a perfect knowledge. Now this learned man became blind, and not being able to visit his patients, at length retired into a desert, there to live at his ease. The ignorant Physician no sooner understood that the only man he looked upon with an envious eye was retired out of the way, but he began boldly to display his ignorance under the opinion of manifesting his knowledge. One day the King's daughter fell sick, upon which the wise Physician was sent for; because, that besides he had already served the court, people knew that he was much more able than his pompous successor. The wise Physician being in the Princess's chamber, and understanding the nature of her disease, ordered her to take a certain pill composed of such ingredients as he prescribed. Presently they asked him where the drugs were to be had.

"Formerly," answered the Physician, "I have seen them in such-and-such boxes in the King's cabinet; but what confusion there may have been since among those boxes I know not." Upon this the ignorant Physician pretended that he knew the drugs very well, and that he also knew where to find and how to make use of them. "Go then," said the King, "to my cabinet, and take what is requisite." Away went the ignorant Physician, and fell to searching for the box; but as many of the boxes were alike, and because he knew not the drugs when he saw them, he was not able to find the right ones. He rather chose, in the puzzle of his judgment, to take a box at a venture than to acknowledge his ignorance. But he never considered that they who meddle with what they understand not are likely to repent it; for in the box which he had picked out there was a most deadly poison. Of this he made up the pills, which he caused the Princess to take, who died immediately after: on which the King commanded the foolish Physician to be apprehended and condemned to death.

REALIST FILM UNIT

47 OXFORD STREET, W.1

Telephone: GERRARD 1958

A Gentlemen's Agreement

The agreement between the producers of advertising films and the Board of Trade has just been announced. It places both producers and exhibitors on their honour. The producers on their honour not to produce advertising films if it entails the use of technicians who might otherwise be engaged on Government propaganda films. It places the exhibitors on their honour not to show advertising films if that showing prevents any Government film from being shown. It is in fact that threadbare compromise: "a gentlemen's agreement". Honour and gentlemen's agreements have never been conspicuously to the fore in business previously, where any question of profit arises. When producers of advertising films can make so much more profit from the production of advertising films, is it unlikely that they will accept commercial contracts? While it would be extremely difficult for even another producer to decide that a unit was insufficiently employed on Government work and able to produce an advertising film, how much more difficult it will be for the Board of Trade to make such a decision. Is it likely that the cinemas will turn down £5 to £20 a week revenue from advertising films in order to show Government films that even now many of them openly denounce as ineffectual. How is the Board of Trade going to check up on any breach of this agreement? It would need an army of inspectors, and even so, the exhibitor with his ready facility for excuses could easily build up stories to show that the Government film was either too short or too long to fit his programme, whereas there was just room for the advertising film.

This "gentlemen's agreement" simply will not do. It is well known in the trade that numbers of advertising films are being made by technicians who are vitally needed for Government and Service work. It is well known in the trade that advertising films have prevented the showing of Government films in the theatres. And now, what is the situation? Both parties—producers and exhibitors—both interested solely in profit, have promised to be good boys! It is said even that advertising films are on the increase. There are many firms that would sooner make films than pay E.P.T.—this is actually used by many advertising film companies in their sales talk. *The Motion Picture Herald*, the American trade paper, contains a report sent from the London office of an international firm of advertising agents stating that since the war they have increased the staff of their film section from six to thirty-three. In America advertising films have been banned and all the competent companies put on Service training work. After three and a half years we lag behind America. It is understood that A.C.T. will watch the position through its members and will draw the attention of the Board of Trade to any infringement. No doubt the M.O.I. will keep a watchful eye on the distribution of its own films. But the practice of advertising films continues, and technicians and film stock, studio space and materials are diverted from the war effort to make profits for individuals.

D.N.L. will be glad to receive any substantiated story from a technician or an exhibitor of any activity that misuses film technicians or prevents the use of screen time for the Government.

Correspondence (continued)

Dear Sir,

I note from the current issue of DOCUMENTARY NEWS LETTER that you are still pursuing your Campaign of persecution and possible libel in regard to me personally, if not to the National Savings Movement.

When, in November, 1941, you published a very peevish covert attack upon me in the words "the befuddled mind of old advertising narks", I wrote you a letter in response, which I expected to be published. You called me up and asked me to lunch with you. In the course of our talk you tricked me into consenting to your not publishing my letter, the bait being that you would give me space for 1,000 words to talk about our films generally; to set us in the clear with your readers in regard to our activities.

You had persistently before this dealt very wickedly with me in regard to correspondence in your organ about Tom Harrison's theories on Mass Observation and Mr. Ewart Hodgson's reply. You did the unthinkable journalistic thing of submitting my letter in that correspondence to Mr. Harrison, so that in the same issue in which my letter appeared, Mr. Harrison's commentary in terms of studied insult was printed.

You have acted disgustingly throughout in regard to the film products which the National Savings Committee has fostered. You have consistently belittled and degraded the work of such producers as Merton Park Studios, Spectator Films, and others who are not in your coterie. By that I mean the editorial board of DOCUMENTARY NEWS LETTER who are film directors as well, and who have never been given production work by the National Savings Movement. Your wholesale condemnation of our productions, even though they may have been the work of quite eminent Companies and directors, proves to me that you are actuated by spite, spleen and possibly malice.

I don't forget that in the early stages of the War Savings Campaign we were to have some documentary films made by your then directors, Mr. Elton and Mr. Rotha. Circumstances caused us to withdraw these proposed contracts and it would appear, on the face of it, that you have ever since been smarting under that disappointment.

In your current issue you have gone further than ever before in your selective condemnation of the National Savings films. Since I have been in charge of the film production in this organisation since the beginning of the War Savings Campaign I feel that this is a very serious and possibly actionable personal attack; I am consulting my solicitors to see if a way can be found of putting a stop to your wanton and damaging attacks upon work for which I am responsible.

I am going through your back numbers in order to collect all references you have made to National Savings films. If I can find a good one I shall include it with the others. I have a very definite view as to your reasons for these attacks, but it will keep for another occasion. I am also drawing the attention of the directors and producers of our films to your commentaries. I am sure they will be interested in defending themselves against your gross and almost indecent preferential treatment of the work of your own producers and directors.

Yours faithfully,

W. BUCHANAN-TAYLOR

[In December, 1940, D.N.L. published a double page article by Mr. Buchanan Taylor, based on a speech by him, and drew attention to it in favourable terms in a Note of the Month. In November 1941, a Note of the Month criticised current poster designs, and included National Savings posters in the criticism. It is not our fault if the phrase about "befuddled minds of old advertising narks" was taken by Mr. Taylor as a personal insult; we admire his abilities too much ever to have had any such intention. Mr. Taylor accuses us of an "unthinkable journalistic thing" in publishing one of his letters and a reply to it by Tom Harrison in the same issue. Reference to back files shows that Mr. Taylor's letter appeared in the issue dated February, 1941, and that Mr. Harrison's reply appeared in the issue dated March, 1941. The sentences in our last issue to which Mr. Taylor objects are probably those which appear in an article on M.O.I. films and run as follows:—(1) "We must add, however, that the most recent thirty-two 5-minute films include two National Savings Committee films... These reach as low a level of propaganda as any films yet issued". (2) "... Six productions of the National Savings Committee—a major blot on the whole collection." We may add that in January, 1942, we published a complete article on "National Savings Publicity" by Mr. Taylor in which we gladly allowed him the freedom of our columns to say exactly what he thought about the "old Documentary Narks".

Editorial Board D.N.L.]

An extract from an article in the "Daily Worker" by Roman Karmen, the Soviet newsreel cameraman.

"We have seen splendid pictures made by gallant English cameramen filming battles in the arid Libyan desert and on the Atlantic Ocean, we have seen newsreels about brave R.A.F. men making death-dealing raids deep behind the enemy's lines. We applauded the work of the heroic cameraman Tom Tanner who filmed the Malta convoy. A while ago we saw a new newsreel about Malta and admired the skill and courage of the cameramen filming the plucky fight of the island's residents, A.A. men, R.A.F. men, and sailors.

"I should very much like to meet you, my friends, cameramen of Great Britain, meet you working and fighting hand in hand with us when the Second Front will at last be opened.

"Then, firmly gripping each other in a handshake, in close creative co-operation, we shall film the final shots and make the great historic film of the decisive battle and victory of freedom-loving progressive mankind."

Among documentary films produced in America during 1942 were Robert Flaherty's *The Lad* produced for the Department of Agriculture and Irving Jacoby's *High Over the Borders*, a two-reel film about the flight of birds, prepared jointly for the New York Zoological Society and the National Film Board of Canada,

Film Societies

The Edinburgh Film Guild which opened its new season in October has arranged to show throughout the season a selection of films which includes: Pudovkin's *General Suvorov*; *A Musical Story*; *L'Esclave Blanche* and *Ramuntcho*. In addition there will be a number of films which have just become available through the National Film Library and also Cavalcanti's *Film and Reality*. Documentaries to be shown will include *The Harvest Shall Come*, *This is Colour* and some of John Grierson's films made in Canada. In addition to the Sunday performances which will be both afternoon and evening, there will be week-night programmes on 16 mm. illustrating such themes as the Russian Silent Epics, the Film and Science and the Film in the Social scene.

The Manchester and Salford Film Society arranged to show on December 13th *La Femme du Boulanger*, the film directed by Marcel Pagnol.

The Film Society of Ayrshire will show at its fourth performance of the season *Unfinished Symphony*, the film supervised by Anthony Asquith and directed by Willy Forst. There will also be shown *Jeepers Creepers*, the Warner Brothers cartoon film, and *Fredlos*. At the fifth performance there will be *The Rich Bride* directed by Pyriev.

The Belfast Film Institute Society arranged to show *We From Kronstadt* at their second repertory show on December 16th. This Society issues a bulletin "The Belfast Film Review" which serves as a guide to the current pictures running at local cinemas. The films selected and described in the Bulletin are those likely to prove of interest to members of the Society.

British-Soviet Week, Leicester

Sponsored by the City of Leicester Municipal Libraries, four film programmes were shown during this week. The films which were obtained from the Central Film Library and the Soviet War Film Agency covered the following subjects: Russia at war, Culture, Education and Industry. There were speakers at each of the programmes. In connection with this week a film show was arranged for medical and scientific workers and also the city's cinemas showed films relating to the Soviet Union, among them *Soviet School Child*, *Strong Point '42*, and *November Celebrations, 1941*.

B.F.I. Pamphlet

IN RESPONSE to enquiries on the subject of Film Appreciation, the British Film Institute has published a pamphlet for the use of Discussion Groups and Schools.

The pamphlet suggests that the three main approaches to a critical standpoint are: (1) The History of the Cinema; (2) How a Film is made in the Studio; (3) The Internal Structure of a Film. The main sub-divisions of the last-named are The Use of the Camera, Film Editing, The Use of Sound, The Narrative Structure and Ancillary Arts and Crafts.

Each section of the pamphlet contains a short bibliography from which the information which has been given can be amplified.

New Documentary Films—continued

Control Room. Shell Film Unit. *Director:* Geoffrey Bell. *Assistant:* Lionel Cole. *Camera:* Sidney Beadle. *Diagrams:* Francis Rodker. *Producer:* Edgar Anstey. M.O.I. 22 minutes. *Subject:* The organisation of A.R.P. in a big city during a raid.

Treatment: During an actual raid it is difficult to realise that an entire organisation has gone into action on the ground. At most the onlooker sees isolated sections of a work which appears quite unrelated to anything but the job in hand. But of course each rescue squad, fire engine or warden is only part of a gigantic system which is running smoothly and efficiently. Shell's special flair for clear and dramatic exposition is brilliantly shown in this film of behind the scenes of the Bristol A.R.P. during an intensive raid. A bomb falls, a fire is started, the detailed message goes to the control room and action is taken. But bombs are falling all over the place and obviously all these counter actions must be co-ordinated. So we follow the messages on to the central control and see the way in which whole squads of people and machines are moved about the city as danger threatens first one district and then another. Eventually the central control is put out of action but its work is immediately taken up by an emergency group who have been standing by. At one point extra help is sent for from another city. The story is told excitingly and well, but suffers a little from too great a determination to make all understandable and clear. This determination is grimly held to by the commentator who is inclined to plod along rather relentlessly. It is perhaps almost impossible for an untrained commentator to carry two reels unless there is some special, attention-holding reason for his doing so.

Propaganda value: This can scarcely be called a topical film, yet there is every reason to suppose that coming events may be waiting for it, and then its value will be very great indeed. If everybody can be shown that during a raid they are not really alone and that there is a powerful and efficient machine ready to come to their rescue, then a very great morale job will have been accomplished.

Battle of Supplies. The Strand Film Co. *Producer:* Basil Wright. *Supervising Editor:* Alan Osbiston. *Editor:* H. A. Oswald. *Diagrams:* J. F. Horrabin. *Musical Direction:* Muir Mathieson. *Music:* V. Hely Hutchinson. M.O.I. 20 minutes. *Treatment:* Constantly racing against time and history the makers of these films on strategic subjects fight a losing battle. The way in which these films have to be produced makes it almost certain that they will be out-of-date before they are even half finished. Compilations of library material, present problems compared with which a straight shooting job is mere child's play. It is therefore all the more creditable that *Battle of Supplies* should be so up-to-date. The material is well chosen and extremely well put together. The film tells of the extreme importance of lines of supply, explains that the United Nations lines are more difficult than the Axis ones to keep up and by means of diagrams (very good ones) explains the whole problem clearly and concisely. An excellent job; the only criticism of which is that occasionally the visuals stray rather far from the commentary.

Propaganda value: The wider problems of war strategy are not always easy to disentangle from the news. This film sets one problem clearly and dramatically before the audience.

THE FIRST OF A SERIES OF

"BRAINS TRUST"

THREE-REELERS
WILL SHORTLY
BE SHOWN TO
THE TRADE AND
PRESS.

NUMBER TWO OF
THE SERIES HAS
ALSO BEEN COM-
PLETED.

NUMBER THREE
IS SHORTLY
GOING INTO
PRODUCTION.

THE STRAND FILM COMPANY LTD.

DONALD TAYLOR • MANAGING DIRECTOR
ALEXANDER SHAW • DIRECTOR OF PRODUCTIONS

1 GOLDEN SQUARE, W.1.
NATIONAL STUDIOS, ELSTREE

D.N.L. VOL. III. INDICES

(1) ARTICLES

- Action Please, 17
 Army Films (R. S. Miles), 64
 Army Training Films in U.S.A., 7
 Austerity? 49
- B.F.I. Pamphlet, 155
 Brains Trust on Propaganda, The, 11
 British-Soviet Week, Leicester, 155
- Canada's Camera on the War Clouds (Theodore Strauss), 38
 Canadian Experiment, A (Donald W. Buchanan), 87
 Canadian Film Board at Work, 129
 Complacency—Two Varieties, 81
 Correspondence, 29, 43, 80, 91, 105, 119, 129, 153, 155.
- Daily Worker, Excerpt from (R. Karmen), 155
 Documentary and Education (Edith Manvell), 47
 Documentary Idea, 1942, The (John Grierson), 83
 Documentary in Canada (Roger Barlow), 20
- Facts to be Faced, 33
 Feature Film Propaganda, 67
 Film and Reality (Basil Wright), 40
 Film for Educational Purposes after War (John Stuart), 119
 Film Libraries, 15, 32, 48, 96, 108
 Film of the Month, 7, 29, 58, 69, 104, 112, 128, 143, 149
 Film School (Irving Jacoby), 102
 Film Shows in Factories, 31
 Film Societies, 12, 22, 43, 61, 78, 93, 101, 130, 155
 Films and Science (G. L. Bell and Mary Gregory), 88
 Films in Army Education (John Maddison), 36
 Films in U.S.S.R., 63
 Five-Minute Films (List of), 26, 116, 158
- Gentlemen's Agreement, A, 154
 Getting them Shown, 2
 Giant Shinnies Down the Beanstalk, The (Theodore Strauss), 10
 Gold Rush Again, The (Robert Waithman), 71
- Harvest Shall Come, The, 68
 Hollywood in Arms, 106
- Industrial Training Films in U.S.A., 7
 India—A Second Chance, 51
 Indian Films, 9
- Job to be Done, A (Bosley Crowther), 39
- Land, The (Richard Griffiths), 27
 Letter to India (Alexander Shaw), 24
- Make Up Your Mind, Mr. Dalton, 109
 Ministry of Information Films (Victor Seligman), 45
 M.O.I. Film Catalogue, The, 135
 M.O.I.—What Plans Have You? 123
 Morale Front, 97
 More School Films (Oliver Bell), 52
- National Savings Publicity (W. Buchanan-Taylor), 15
 New Documentary Films, 4, 21, 37, 54, 70, 90, 100, 113, 125, 151
 News and Specialised Theatre Bookings, 28, 42, 63, 78, 94, 107, 120, 132
 Newsreels, The, 150
 Newsreels Lack Flavour of War, 117
 Notes of the Month, 2, 18, 34, 50, 66, 82, 98, 110, 122, 147
 Notes on Vaags (Harry Watt), 23
- "Our Film" (Ralph Bond), 63
- Plan for Post-War Documentary (E. Hopewell), 150
 Plus Ça Change, 55
 Post-War Culture, 91
 Priority, 1
 Problems of Propaganda, 133
 Propaganda or Aesthetics (Ernest Lindgren), 56
 Propaganda Principles (Yaroslavski), 106
 Propaganda Value of Achievement, The (Edith Manvell), 79
- Radio, 117, 128
 Roster of M.O.I. Films, 74
- Scientific Film Societies, 11, 26, 46, 61, 76, 153
 Scientific Films in Britain ("Four-Way"), 115
 Scottish Central Film Library, 9
 Second Front for Propaganda, 111
 Signs of the Times, 145
 Spiritual Offensive, 124
 Summons to Artists, 45
- Technicolor by a New Process, 14
 Today Not Tomorrow, 121
 To Instructional Film-Makers, 131
- United Propaganda, 19
 U.S.A. Film Needs (Bosley Crowther), 53
 U.S. Dollar Winning Battle to Control British Film Indus., 148
- Vale Atque Ave, 35
 Victory in the West, 27
- War (Donald Slesinger), 20.
 War and Peace, 149
 War—A People's Revolution, The (Henry A. Wallace), 77
 War of Ideas, 99

- War of Nerves? 65
 War-Time Film Plans in U.S., 126
 Washington Plans Wider Use of Film, 20
 We Have Our Troubles Too! (Mary Losey), 60
 Women and Propaganda (Edith Manvell), 59
 World in Action, The, 72

(2) ADVERTISERS

- Film and Reality, 54
 Films of Great Britain, 4, 47, 68, 106, 131
- G.-B. Instructional, 10, 63
- Kinematograph Weekly, 14, 28, 38, 60, 79, 89, 104, 117, 128, 135, 152
- Petroleum Films Bureau, 22, 160
 Photographic Electrical Co., 87
 Public Relationship Films, 90
 Realist Film Unit, 6, 44, 76, 92, 105, 114, 132, 144, 154
 Selwyn Film Services, 58, 62
 Seven League Productions, 36
 Sight and Sound, 15, 26, 42, 73, 94, 105, 120, 129, 144, 151
 Spectator Short Films, 101
 Strand Film Company, 12, 30, 46, 64, 80, 95, 107, 118, 130, 143, 156
 Studio Film Laboratories, 57

(3) FILM TITLES

Film titles appearing in the lists of 5-minute films, in the catalogues of M.O.I. films, and under the general headings "Film Society Notes," "Scientific Film Societies," "Documentary and Short Film Bookings," and "Film Libraries" have been omitted. Titles in italics indicate a length greater than four reels. An asterisk indicates a film review.

- Aero Engine, 41, 56, 57
 Aerograd, 7, 69
 Agriculture, 9
 Airscrew, 41
 Alexander Nevsky, 69
 All India Cattle Show, 9
 All Those in Favour, 4*, 9
 Argentine Question, The, 54*
 Armoured Cars, 9
 Ashley Green Goes to School, 135
 Assassination of the Duke of Guise, The, 40, 41
 Atlantic Patrol, 39
 Atomic Structure and Ohm's Law, 8
 Atonement of Gosta Berling, The, 122
 Awakening, The, 9
- Balloon Site 568, 100* 135
 Battle for Oil, The, 2, 53, 72, 73
 Battle of Supplies, The, 135 156*
 Battleship Potemkin. See Potemkin
 Berlin, 40
 Bete Humaine, La, 7
 Big Blockade, The, 67
 Birth of a Nation, The, 40
 Blue Angel, The, 122
 Border Weave, 21*
 Britain at Bay, 135
 Britain Can Take It, 135
 British A.A. Gunners, 121
 Builders, 50, 53*, 135
 Burma Front, 82
 Caligari, 64
- Call for Arms, A, 135
 Canadian Landscape, 87
 Captain of the Clouds, 18
 Careless Talk, 9
 Case of Charlie Gordon, The, 30
 Cavalry of the Clouds, 9
 C.E.M.A., 125*
 Census, 9
 Chang, 40
 Chapayev, 7
 Chiang Kai Chek in India, 125*, 135
 Children at School, 57
 Child Went Forth, A, 135
 Churchill's Island, 34, 53, 73
 City, The, 135
 Clamping Potatoes, 125*
 Coastal Command, 152*
 Comrades in Arms, 9
 Comrade X, 43
 Contact, 41
 Control Room, 156*
 Convoy from India, 9
 Counterplan, 69
 Countrywomen, The, 53*
 Covered Wagon, The, 41
- Dai Jones, 135
 Dawn Guard, The, 135
 Day in the Life of a District Officer, A, 9
 Day Will Dawn, A, 67, 80
 Defeat of the Germans before Moscow, The, 45
 Defence Forces, 9
 Defenders of India, 9
 Deserter, The, 69
 Diary of a Polish Airman, 53*, 135
 Dictator, The, 115
 Distillation, 64
 Dockers, 100*, 124, 135
 Don't Talk, 53
- "Dover Front Line". See: Front Line, The
 Down Our Street, 135
 Drifters, 41, 115
 Drop of Milk, A, 21*
 Earth, 7
 Elephant Boy, 27
- Emile Zola, 41
 Enough to Eat, 64
 Essential Jobs, 113*, 124
 Eve Africaine, 40
 Expansion of Germany, The, 64
 Eyes of the Navy, 60
- Farewell Again, 41
 Ferry Pilot, 34, 37*
 Fight for Liberty, 87
 Filling the Gap, 55*, 135
 Film and Reality, 40*, 41, 50, 56, 57
 Fire Guard, 18, 21*, 115
 First of the Few, The, 128*
 Five Men of Velish, 135
 Food for Thought, 135
 Food—Weapon of Conquest, 72
 For Children Only, 55*
 Foreman Went to France, The, 58*, 66, 67, 80
 Forward Commandos, 73
 49th Parallel, 67
 Fourth Estate, The, 98
 Free French Navy, 135
 Free House, 119, 135
 From the Four Corners, 31, 43
 Front Line, The, 73, 135
 "Front Line Camera". See: 21 Miles
 Fruit Spraying, 90*
- General Line, The, 64, 69
 General Suvorov, 67, 69
 Ghost That Never Returns, The, 64
 Give Us More Ships, 15
 Gold Rush, The, 71*
 Go To Blazes, 70*
 Grande Illusion, La, 41
 Grand Trunk Road, 9
 Grapes of Wrath, The, 21, 27, 29, 68
 Grass, 40
 Great Train Robbery, The, 40, 64
- Handyman, The, 9, 87
 Harvest—Fall Come, The, 68*, 82, 135
 Haystack, 58
 Heart of a City, 18
 Heart of Britain, The, 135
 Hen Hop, 87
 Here Comes the Letter, 9
 His Majesty's Jollies, 125*
 H. M. Pulham, Esq., 80
 H.M.S. King George V, 125*
 House in London, A, 151*
 Housing Problems, 40, 57, 58, 84
 How Green Was My Valley, 29*
 How To Thatch, 5*
- Indians in Action, 119
 Informer, The, 58
 Inside Fighting China, 147
 In the Rear of the Enemy, 70*
 In Which We Serve, 143*
 Italian Prisoners being Landed at Bombay, 9
 Ivan, 7, 69
 Ivan the Terrible, 63
- Jazz Comedy, 69
- Kameradschaft, 41, 56
 Keep 'Em Flying, 80
 Keeping Rabbits for Extra Meat, 37*
 King of the Turf, 14
 Kukan, 34
- Ladies in Retirement, 80
 Lady of the Camellias, The, 41
 Land, The, 2, 10, 27*, 60
 Land Girl, 21*, 59, 135
 Land Without Bread, 40
 Last Laugh, The, 64
 Letter from Aldershot, 39
 Letter from Camp Borden, 87
 Life of Charles Peace, The, 40
 Living with Strangers, 47
 London Can Take It, 85
 Londoners, The, 41, 64, 135
 London Holds Out, 121
 London Scrapbook, 70*
 Long Voyage Home, The, 29
 Love from a Stranger, 41
- Made in India, 9
 Main Street on the March, 53
 Main Street, U.S.A., 5*
 Man of Aran, 64
 Manslaughter, 122
 Man Who Came Back, The, 69
 Man Who Knew Too Much, The, 64
 Man Who Played God, The, 122
 Marcus Lycinius, 64
 Matto Grosso, 64
 Men and Jobs, 69

- Men of Africa, 135
 Merchant Seamen, 34, 64, 68
 Metal Working Lathe, The, 7
 Middle East, The, 70*, 82, 135
 Miss Grant Goes to the Door, 135
 Moans of the South Seas, 40
 Mobile Engineers, 71*, 135
 Modern India, 9
 More Eggs from Your Hens, 21*
 Motor Cycle Training, 151*
 Mr. Borland Thinks Again, 135
 Mr. Pimpernel Smith, 67
 Mrs. Miniver, 112*
 Murderer Steps Out, The, 63
- Nanook of the North, 27, 40
 National Fire Service Mobilising Procedure, 125*
 Naval Operations, 5*, 70, 85
 Nazi Rule, 9
 Neighbours under Fire, 135
 New Fire Bomb, A, 122, 125*, 135
 Newfoundland at War, 119
 Newspaper Train, 37*
 New Spirit, The, 60
 New Teacher, The, 67, 69*
 New Towns for Old, 90*, 125, 135
 New Weapons, 9
 Next of Kin, 66
 Night Mail, 40, 56, 64
 Night Shift, 135
 Nimotchka, 43
 Northern Outpost, 135
 North Sea, 41, 64, 68
 Nose Has It, The, 135, 152*
 November Celebrations, 155
- Nutrition Film, The, 57
 Old Manor, The, 41
 100,000,000 Women, 59
 One Night in Lisbon, 67
 One of our Aircraft is Missing, 66, 67, 80
 Our Air Force, 9
 Our Film, 63*
 Our Navy, 9
 Our Russian Allies, 43
 Our Russian Front, 60
 Out of the Night, 29
 Owd Bob, 64
 Owner Goes Aloft, The, 15, 58, 135
- Partners in Crime, 135
 Pays du Scalp, 40
 Peoples of Canada, 87
 Pilot is Safe, The, 64
 "Pimpernel Smith". See Mr. Pimpernel Smith
 Plain Turning, 7
 Plastic Surgery, 135
 Plow That Broke The Plains, The, 27, 126
 Poland's New Front, 119
 Potemkin, 41, 64
 Power and the Land, 135
 Private Life of Henry VIII, The, 121
- Railway Workshops, 9
 Red Army, The, 3
 "Rehabilitation". See: They Live Again
 Rich Bride, The, 69
 Rien que Les Heures, 40
 Right Man, The, 100*, 124
 River, The, 27, 64, 126
- Safeguarding Military Secrets, 60
 Sam Pepys Joins the Navy, 15
 Savings Song, The, 15
 Seaman Frank Goes Back to Sea, 15, 21*
 Seamen of India, 9
 Self-Defence by Plants, 64
 Sergeant York, 67
 Seven Brave, The, 69
 Ships with Wings, 67
 Shipyard, 41
 Shors, 7*, 69
 Shoulder Arms, 115
 Sins of War, 43
 Song of Ceylon, 64
 Song of the Clyde, 21*
 Soviet Schoolchild, 135, 155
 Sowing and Planting, 6*
 Spanish Earth, The, 41
 Speed-up on Stirlings, 135, 151*
 Spring on the Farm, 135, 151*
 Squadron 992, 98
 Start a Land Club, 100*
 Storing Vegetables Indoors, 71*
 Storing Vegetables Outdoors, 71*
 Strategy of Metals, The, 2, 72
 Street Fighting, 135, 151*
 Strong Point 42, 155
 Sweet Story, A, 129
- Tale of Two Cities, A, 135
 Target for Tonight, 2, 18, 23, 34, 36, 41, 57, 60, 68, 98
 Teeth of Steel, 54*
 Ten Cents a Dance, 122
 Thief of Bagdad, The, 36
- This Day Saved the World, 119, 124
 This is Blitz, 72
 This is Colour, 71*
 They Also Serve, 47
 They Keep the Wheels Turning, 113*
 They Live Again, 125
 They Met in London, 5*
 They Speak for Themselves, 113*
 Three in a Shell Hole, 5*, 29, 43, 44
 Thunder over Mexico, 64
 Tools for the Job. See: The Handyman
 Towards India's Defence, 9
 Trailers, 151*
 Transfer of Power, 41, 46, 57
 Troopship, 100*, 135
 Turksib, 41
 Turn of the Tide, The, 64
 Twelve Days, 113*
 21 Miles, 113*, 124, 135
- Uncensored, 129
 United Nations, The, 113*
 V for Victory, 9
 Via Imperial, 55*
 Victory in the West, 27
 Volunteer Worker, The, 15
 Voyage au Congo, 40
- Wales, 152*
 War and Order, 135
 War Clouds in the Pacific, 73, 85
 War in the East, 5*, 17, 18
 War is Hell, 56
 Wartime Factory, 9
 Water, 95*

FIVE-MINUTE FILMS

For AUGUST-NOVEMBER, 1942

Title	Theme	Director	Production Unit	Release Date
ESSENTIAL JOBS	Stick to your job even if it seems unimportant	John Page	Paul Rotha Prods.	3/8
FREE HOUSE	Allied Navies	Henry Cass	Verity	10/8
EMPIRE AID	Appeal for Lord Mayor's Empire Distress Fund	—	Movietone	17/8
TWENTY-ONE MILES	Dover front line re-visited	(Harry Watt)	A.F.U.	24/8
*THE DAY THAT SAVED THE WORLD	The Battle of Britain	—	Crown	31/8
†CHIANG KAI SHEK IN INDIA	China and the United Nations	—	Indian Film Unit	7/9
A NEW FIRE BOMB	Instructions for fighting explosive incendiaries	Napier Bell	Shell Film Unit	14/9
THE NOSE HAS IT	Don't sneeze	Val Guest	Gainsborough	21/9
ASK C.A.B.	Use your Citizens' Advice Bureau	Henry Cass	Verity	28/9
†DUSTBIN PARADE	Salvage	Halas-Batchelor	Realist	5/10
MOTOR CYCLE TRAINING	Canadian Army gets ready	(Lt. McDougall)	Canadian A.F.U.	12/10
*VIA PERSIA	Route to Russia	—	A.F.U.	19/10
AMERICA MOVES HER JAPS	Japanese relocation	—	Office of War Information (U.S.A.)	26/10
*THE GREAT HARVEST	Agriculture in 1942	—	Paul Rotha Prods.	2/11

* Library compilation by Jack Chambers. † Original title: *Our Gallant Neighbour*. ‡ Recommended. † Cartoon.

Wavell's 30,000, 34, 37*
 Way to Plough, A. 54*
 We Live in Two Worlds, 41
 Went the Day Well? 149*
 We Sail at Midnight, 151*
 We Speak to India, 130*
 Western Isles, 37*

We've Got to Get Rid of the Rats, 135
 When Air Raids Strike, 53
 When The Pie Was Opened, 64
 White Hell of Pitz Palu, The, 64
 Wings of a Continent, 87
 Winter on the Farm, 90*, 151
 Women Away from Home, 119

Women in Defence, 60
 Women in the Air Service, 121
 Women of India, 9
 Wood for War, 37*
 Worker and Warfront, No. 2, 95*
 Work Party, 95*, 124, 135
 World at War, The, 126

W.R.N.S., 59
 W.V.S., 4*, 18, 59, 135
 Yank at Oxford, A. 148
 You'll Never Get Rich, 80
 Young Farmers, 152*
 Youth Takes a Hand, 135

(4) NAMES OF PEOPLE

Names printed in the Catalogue of M.O.I. films (pp. 74, 75, 135-142) are omitted. Signed articles, letters and reviews are indicated by an asterisk.

Addinell, Richard, 71, 100, 151
 Alexander, Donald, 4, 21
 Alexander, King, 40
 Allan, Elizabeth, 149
 Allegret, Marc, 40
 Alwyn, William, 4, 37, 68, 90, 100, 105*, 151, 152
 Amery, 25, 133
 Anderson, Max, 68
 Anstey, Edgar, 5, 21, 37, 70, 86, 90, 100, 125, 151, 152, 156
 Antoinette, Marie, 104
 Archibald, George, 122, 127
 Arliss, Leslie, 58
 Arnell, Richard, 27
 Arthur, Jean, 122
 Askey, Arthur, 152
 Asquith, Anthony, 26, 43, 61, 93, 155
 Astor, Lady, 97
 Attlee, Clem, 133
 Austen, Jane, 117
 Azad, 51

Baddeley, V. C. C., 98
 Baird, T., 20
 Baker, George, 15
 Balcon, M., 58
 Banks, Leslie, 15
 Banting, John, 125
 Barlow, Roger, 20*
 Barr, Robert, 117
 Barrie, J. M., 117
 Beadle, Sidney, 21, 90, 151, 156
 Beaton, Cecil, 104
 Beaumont, C., 37
 Beaverbrook, Lord, 43, 55
 Beddington, J. L., 84, 85
 Beethoven, 7
 Beeton, Mrs., 131
 Begg, John, 119
 Beldon, Eileen, 68
 Belfrage, Bruce, 68
 Bell, Geoffrey, 21, 89*, 156
 Bell, Napier, 125, 158
 Bell, Oliver, 52*, 61, 93
 "Bell & Howell Joiner," 155
 Benchley, Robert, 13
 Benedetta, Mary, 113
 Benes, Dr., 5
 Bernays, E. L., 53
 Bernhardt, Sarah, 41
 Beveridge, J., 20
 Beveridge, Sir W., 146
 Bingham, A. W., 93
 Birt, Louise, 4
 Bishop, T., 21, 37, 116
 Black, 55
 Black, J. H., 130
 Blease, W. L., 101
 Blewitt, W., 58
 Bodhye, Jinaraja, 20, 25
 Bond, Ralph, 5, 37, 63*
 Boulting, Roy, 23
 Box, Sidney, 54
 Boyer, Charles, 61, 122
 Bowen, Elizabeth, 117
 Bracken, Brendan, 99, 124, 125
 Breugel, 7
 Bride, James, 117
 Bridson, D. G., 117
 Brilliant, Freda, 21
 Britten, Benjamin, 128
 Bromhead, Col., 66
 Brown, Maurice, 117
 Browne, Bernard, 71
 Buchanan, Andrew, 100, 116
 Buchanan, Donald W., 87*
 Buchanan-Taylor, W., 15*, 155*
 Bunuel, Louis, 40
 Butler, Richard, 13

Cagney, James, 18
 Calder, Ritchie, 93
 Calthrop, G. E., 143
 Campbell, 11
 Cantl, Dr., 56
 Capra, Frank, 127
 Cardiff, Jack, 21, 37, 71
 Carr, James, 30*, 54
 Carruthers, R., 116
 Cass, Henry, 158
 Catling, Darrel, 92*
 Cavalcanti, A., 13, 40, 41, 43, 56, 57, 85, 61, 68, 83, 149, 155
 Cekalski, E., 21, 70
 Chaplin, Charlie, 13, 36, 71, 122
 Chiang Kai Chek, 125

Chirkov, Boris, 69
 Christiansen, 37
 Churchill, Winston, 19, 34, 65, 84, 133
 Clavering, Sir A., 15
 Clow, Archibald, 76
 Clow, Nan, 11, 115
 Cockburn, F., 54
 Colbert, Claudette, 122
 Cole, Lionel, 156
 Compton, Fay, 117
 Connor, W., 50
 Cooke, Alistair, 128
 Cooper, Budge, 100
 Cooper, Duff, 135
 Cooper, Gary, 67
 Cooper, Wilkie, 58
 Cordwell, R., 44*
 Corwin, 128
 Coster, Ian, 125
 Coward, Noel, 143, 144
 Crawley, Budge, 20
 Cripps, Sir S., 19, 34, 51, 133
 Crisp, Donald, 29
 Crosby, Byng, 122
 Cross, 61
 Crowther, Bosley, 39*, 53*
 Cummins, G. T., 125
 Cummins, Sylvia, 113
 Curthoys, J. L., 21

Dalton, Dr., 109
 Dalrymple, I., 37, 151, 152
 Darlan, Admiral, 145, 147
 Darrow, Wayne, 10
 Davidson, J. D., 20
 Davis, Bette, 122
 Davis, Elmer, 126, 127
 Defoe, Daniel, 50, 117
 de Gaulle, Gen., 36
 Delafield, E. M., 112
 de Latour, C., 125
 De La Warr, Lord, 11
 de Marney, Derek, 15, 21, 26, 70
 de Marney, Terence, 15, 21
 de Mille, Cecil B., 7
 de Mille, W., 41
 Dennington, M., 21
 Dickenson, Desmond, 55, 125
 Dieterle, W., 41
 Dietrich, Marlene, 122
 Dinsdale, A. T., 113
 Disney, Walt, 7, 13, 15, 55
 Donat, Robert, 104
 Donovan, W., 119
 Douglas, John, 113
 Dovzenko, A., 7, 69, 121
 Dreyfus, 41
 Duff, Lilian, 98
 Dunlop, Dr., 11
 Dunn, Philip, 127
 Durst, John, 54
 Dyall, Valentine, 71
 Dzigan, 69

Eden, Anthony, 5
 Eisenstein, S., 41, 56, 63, 69, 115, 121
 Ekelchik, Y., 7
 Eldridge, John, 55, 90, 116, 152
 Elliott, Jack, 6, 71
 Elton, Arthur, 84, 101, 115, 155
 Elton, Ralph, 152
 Elton, Raymond, 125
 Ermler, F., 69
 Esdale, Brian, 37
 Evans, Clifford, 58
 Factor, Max, 71
 Faithful, Geoffrey, 4
 Farjeon, Herbert, 104, 105
 Fedin, K., 63
 Ferno, John, 103, 129
 Field, Mary, 56, 95
 Fielding, Marjorie, 71
 Fields, W. C., 7
 "Filmgoer", 80*
 Flaherty, Robert, 2, 10, 22, 27, 40, 60, 68, 83, 103
 Ford, John, 29, 39, 69, 127
 Ford, Maurice, 82
 Forde, Walter, 7, 116
 Forst, Willy, 155
 "Four-Way", 115*
 Fox, Charles, 104
 Fowle, H. E., 37, 151
 Frankau, Gilbert, 15
 Fraser, Don, 20
 Freeman, H. W., 68
 Friedlander, E., 130
 Freund, Charles, 58

Gabin, Jean, 122
 Gable, Clark, 122
 Garbo, Greta, 122

Gay, Pat, 125
 George III, 104
 George, Richard, 68
 Geraldo, 15
 Gerasimov, S., 69
 Genock, 117
 Gibbon, 104
 Gide, André, 40
 Gilliam, Lawrence, 117
 Gilliat, Sydney, 116
 Gillies, Sir H., 135
 Gladstone, 15
 Gleason, James, 58
 Goebbels, Dr., 111, 124
 Goering, M., 151
 Golightly, J., 34
 Gordon, Michael, 71
 Goya, 27
 Greenwood, J., 37
 Gregory, Mary, 89*
 Grierson, John, 2, 20, 22, 34, 38, 39, 40, 41, 43, 50, 56, 57, 58, 60, 68, 72, 73, 82, 83*, 102, 103, 114, 155
 Griffith, D. W., 40
 Griffith, Richard, 27*
 Grisewood, F., 5, 54
 Groves, Reg., 71
 Guest, Val, 152, 158
 Guitry, Sacha, 13, 22, 43
 Gunn, G., 26

Halas-Batchelor, 158
 Hale, Georgia, 71
 Harding, J., 5
 Hardy, Forsyth, 43
 Hardy, Thomas, 122
 Harmon, Francis, 53
 Harrison, A. E., 101
 Harrison, Tom, 155
 Harvey, Len, 147
 Harvey, Walter, 113
 Hawes, S., 20, 129
 "Haw-haw", 110
 Hawley, Adelaide, 60
 Hay, Roy, 6, 71
 Hay, Will, 70
 Hennessy, Peter, 100
 Henry VIII, 104
 Hepburn, Katherine, 60
 Hess, R., 84
 Hickey, W., 18
 Hillier, E., 90
 Hilton, John, 54
 Hinze, Gerhard, 21
 Hirohito, 146
 Hitchcock, Alfred, 25, 43, 57, 135, 146, 150
 Hodgson, Ewart, 155
 Holmes, Jack, 152
 Hoppin, 61
 Hopewell, E., 150*
 Hornby, C., 54
 Horrabin, J. F., 156
 Horton, R., 34
 Houston, Lady, 128
 Howard, Leslie, 128
 Hutchinson, Hely, 156
 Huxley, Aldous, 115
 Huxley, Dr. Julian, 5, 76
 Hylton, Jack, 15

Ivens, Joris, 78, 103, 129
 Jackson, Gordon, 58
 Jackson, P., 54
 Jacoby, Irving, 102*, 129
 Jago, Jo, 90, 100, 152
 Jenkins, A. E., 37, 68, 71, 95, 100
 Jefferson, 10
 Jefferys, 58
 Jinnah, 51
 Joad, Prof. 11
 Johnson, Dr., 40
 Jones, Jack, 147
 Jones, J. G., 117

Kabalevsky, A., 7
 Kanin, 8, 103
 Karmen, Roman, 155*
 Keene, R., 90, 151
 Kellino, Roy, 61
 Kemsley, Lord, 43
 Keynes, Maynard, 15
 Kimberley, Paul, 3
 Klatzow, Dr., 101
 Kozintsev, 43, 69
 Kuleshov, L., 63

Lash, 83
 Laskier, Frank, 15, 21
 Launder, Frank, 116

Laurel, Stan, 122
 Laurence, L., 125
 Laval, 77
 Lee, Jack, 152
 Legg, Stuart, 2, 20, 38, 53, 72, 73, 83, 103, 129
 Leigh, Walter, 98, 105
 Lejeune, C. A., 98
 Lenin, V. I., 99, 106, 151
 Leonov, Leonid, 5
 Lermontov, 45
 Lerner, 103
 Leslie, S. C., 15
 Lewis, Jay, 26
 Lincoln, Abraham, 130
 Lindgren, Ernest, 50, 56*, 57
 Lindsay, Sir H., 18
 Lippman, Walter, 39
 Litvinov, 17
 Lohr, Marie, 149
 Lonsdale, Lord, 55
 Lord, Russell, 10, 27
 Lorentz, Pare, 10, 13, 27, 126
 Losey, Mary, 60*
 Love, Bessie, 70
 Lovell, Raymond, 104
 Low, 117
 Loy, Myrna, 122, 131
 Lubitsch, E., 106, 115
 Ludendorff, 39
 Luff, A. H., 70
 Lye, Len, 20, 26, 37, 43, 78, 95, 116
 Lynn, Vera, 117

Maisky, 5, 151
 McCulloch, D., 11
 MacDonald, Malcolm, 84
 McDougal, Capt., 158
 McDougal, J. E. R., 37
 MacGowan, Kenneth, 127
 Macharet, 69
 Mackenzie, Scobie, 98
 McLaren, Norman, 20, 43, 129
 McLean, Ross, 83
 MacLeod, J., 37, 71
 McNaughton, R. O., 37, 152
 MacNeice, Louis, 117
 MacPhail, Angus, 58, 70
 Maddison, John, 36*, 130
 Makarova, Tamara, 69
 Malleson, Miles, 13, 113
 Maleindine, 23
 Mander, Kay, 90, 125
 Mannock, Pat, 61, 93
 Mansell, Enid, 113
 Manvell, Edith, 47*, 59*, 79*
 Marconi, 55
 Marey, Dr., 40
 Marlborough, C., 5, 37, 55, 125, 151
 Marshall, F., 26
 Marshall, H. P. J., 93
 Marx Bros., 13, 61
 Masani, Minoo, 25
 Massey, Raymond, 130
 Mathieson, Muir, 156
 Massingham, R., 43, 61, 130
 Mayakovsky, 45
 Mayer, Carl, 13, 43
 Maynard, Sir J., 155
 Mayo, Archie, 106
 Melies, G., 41
 Mellett, Lowell, 39, 53, 114, 126
 Meyer, Ernst, 37, 55, 95
 Miksche, F. Q., 73
 Miles, R. S., 64*
 Millar, Catharine, 21, 113
 Mir, Ezra, 25, 70, 116, 125
 Mitchell, Leslie, 70
 Mitchell, R. J., 128
 Mittra, 25
 Mix, Tom, 41
 Moffatt, Ivan, 100, 116
 Monck, John, 37
 Monckton, Sir W., 35
 Montagu, Ivor, 29*, 43, 44, 61, 93
 Morgan, Diana, 70
 Morgenthau, 73
 Morley, Robert, 58, 104
 Morrison, Herbert, 50
 Mueller, Merrill, 37
 Munden, Max, 54
 Murrow, Ed., 113, 128
 Musk, Cecil, 113
 Mussolini, B., 77, 146
 Mutanov, E., 26

Nansen, 146
 Napoleon, 104
 Naylor, R. H., 2
 Neame, R., 143
 Nehru, 25, 51
 Nieter, H., 113
 Nelson, A. J., 44*

Nelson, Lord, 104
Noble, George, 37
Nuffield, Lord, 117

Oliver, Prof. R. A. C., 61
Orr, Sir John, 5
Osborn, A., 125, 156
Oswald, H. A., 156

Pabst, 22
Page, John, 21, 26, 55, 113, 158
Page, Ken, 58
Pagnol, Marcel, 155
Pal, G., 22, 130
Palmer, E., 70
Parker, Jack, 6, 95
Parmar, Pratap, 25, 70
Pearle, Bert, 95
Pearson, George, 61, 93
Pennington-Richards, 54
Perkins, Milo, 10
Pickles, W., 37
Pigg, Comdr., 26
Pitt, 104
Plant, Prof., 66
Plowman, G., 4
Poirier, 40
Ponting, 40
Posford, G., 15
Potter, Stephen, 117
Powell, Michael, 43, 67
Powell, William, 122
Poynter, A., 126
Pritchett, V. S., 113, 117
Protazanov, 43
Pudovkin, 22, 43, 56, 63, 69, 121, 131, 155
Purcell, H., 15
Pushkin, 45
Pyriev, 155

Radford, Basil, 70
Ramden, Jack, 23
Rank, J. A., 148
Rau, Premila Rama, 25
Rawnsley, David, 143
Reading, Lady, 4

Reed, Carol, 25, 104
Reeves, J., 61, 93
Renoir, J., 13, 22, 69
"Rewinder", 120*
Reynolds, Dr. R., 56
Ridley, George, 61
Rignold, H., 23
Riley, R., 54
Rilla, Walter, 117
Riskin, R., 126
Rockefeller, Nelson, 127
Rodakiewicz, 103
Rodger, Francis, 5, 70, 156
Rodwell, S., 113
Rogers, Ginger, 122
Rogers, J., 21
Rommel, Gen., 17
Roosevelt, President, 19, 39, 99, 114
Rose, 117
Ross, Harry, 21
Rotha, Paul, 5, 13, 22, 41, 43, 55, 83, 101, 113, 150, 155
Rowson, S., 66
Ruttman, Walter, 40

Sainsbury, Frank, 43*, 100, 116
Satterfield, Paul, 7
Savile, Victor, 43
Sawyer, Joe, 58
Schacht, Dr., 73
Schneider, E., 70
Scott, 40, 55
Scott, Joan, 15, 116
Scott, Peter, 125
Searle, F., 26, 113
Seidelman, Joe, 110
Seligman, Victor, 45*
Shabalina, L., 69
Shakespeare, W., 56
Shantaram, 155
Shaw, Alexander, 2, 22, 24*, 36, 55, 70, 82, 90, 100, 125, 130, 153*
Sheridan, 104
Sherwood, R., 126
Singh, Gian, 25
Sitwell, Edith, 27

Skuratov, I., 7
Slater, John, 68
Slesinger, Donald, 20*
Smith, Percy, 56, 95
Sokhy, Colonel, 25
Spewack, Sam, 126
Spice, Evelyn, 129
Spiro, Julien, 151
Spottiswoode, R., 20, 129
Stalin, 19, 35, 69, 106
Stanwyck, Barbara, 122
Steiner, R., 103
Stillier, M., 41
Stodter, Major, 8
Storm, Leslie, 18
Strasser, Alex., 130
Strauss, Theodore, 10*, 38*
Stravinski, I., 27
Struther, Jan, 112
Stuart, John, 119*
Sturges, Preston, 106, 131
Sullivan, Margaret, 122
Swift, 50

Tallents, Sir S., 86
Talleyrand, 104
Tanner, Tom, 155
Tasto, Charles, 37, 104, 113
Tata, Sir Jamsitjee, 25
Taylor, Donald, 71, 152
Taylor, John, 100
Tharp, Grahame, 5, 26, 71, 116, 151
Thomas, Dylan, 70, 90, 100, 125, 152
Thompson, Graham, 21
Thompson, Margaret, 71
Thomson, Charles A., 119
Thurtle, E., 99
Tolstoy, Alexei, 63
Trauberg, 43, 69
Tricandras, P., 24
Trinder, Tommy, 58
Turner, Lana, 122

Unsworth, G., 54
Urban, Charles, 56

Van Dongen, Helen, 10, 27
Van Dyke, Willard, 20, 43, 103
Victoria, Queen, 104
Vigo, J., 13, 43
Volkov, Pavel, 69

Wadia, J. B. H., 153*
Waithman, R., 71*
Wallace, H. A., 77*, 99
Wallace, Vice-President, 85
Walling, R., 23
Warner, Rex, 113
Washington, George, 10
Watt, Harry, 23*, 43, 56, 73, 158
Wavell, Gen., 19, 37
Wavrin, 40
Wellington Koo, Dr., 5
Wells, H. G., 5
Welsh, Mary, 4
Wessely, Paula, 13
Wightman, R., 90
Wilberforce, 104
Wilkins, Leo, 113
Willard, Edmund, 68, 70
Williams, Vaughan, 152
Wills, Colin, 37
Wilson, T. F., 101
Winant, W., 5
Woolf, C. M., 110
Woolfe, Bruce, 56, 110
Woolfe, Virginia, 115
Wright, Basil, 13, 40*, 43, 50, 56, 57*, 58, 68, 70, 71, 93, 156
Wright, Irene, 119
Wright, S. J., 54
Wyller, William, 112, 127, 131

Yakovlav, V., 69
Yaroslavsky, 106*

Zanuck, Daryl, 8, 29, 127
Zecca, F., 41
Zinnemann, F., 43

NEW FILMS NOW AVAILABLE

35 mm. and 16 mm. SOUND.

IRAN

"Exploring for Oil"

13 MINUTES

A detailed description of the search for oil in IRAN, showing the parts played by the geologist and geophysicist.

INDIA

"Tins for India"

8 MINUTES

After the kerosene tin has fulfilled the work for which it was made, it commences a long and arduous life of service in rural India.

"Drilling for Oil"

24 MINUTES

The erection of a Drilling Rig and Drilling an Oil Well in IRAN.

"The Pipeline and Crude Oil Storage"

8 MINUTES

A description of the 140-mile Pipeline, from the oilfields of IRAN to the Refinery Storage Tanks on the coast.

U.S.A.

"Pipeline"

13 MINUTES

The story, told by a Texan, of the construction of an Oil Pipeline, from Fall River to Boston in the U.S.A.

16 mm. SILENT—

"Principles of Distillation" 8 minutes.

"Distillation of Petroleum" 8 minutes

PETROLEUM FILMS BUREAU

Please Note New Address: 46 ST. JAMES'S PLACE, ST. JAMES'S STREET, S.W.1

58,

he
om

V.1

(1)

Revis

As O

Brita

Brita

Casti

Cata

Crac

Corr

Docu

20

Film

Film

Film

Film

Film

Film

Film

Film

First

Holl

It W

Kich

Lett

Lett

Mar

Min

Mon

Mov

New

New

Not

Pho

Sci

Sci

Sho

60 F

Sou

2

Sov

St

Sto

Sto

Tak

The

The

Wh

Wo

Sig

Alc

Alf

All

Alv

An

An

An

An

An

An

Ar

As

Asi

Ay

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

Ba

D. N. L. VOL. IV INDICES

(1) ARTICLES AND BOOK REVIEWS

Reviews of Books are indicated by an asterisk.

As Others See Us, 197

Britain's Film Role in America, 173
British Films Instruct New York Gardeners, 201

Casting "Nine Men" (Harry Watt), 179
Catalogue of M.O.I. Films. See: Ministry of Information.
Cracked Voice of Propaganda, The, 187
Correspondence, 171, 184, 192, 206, 232

Documentary Developments in America (Donald Slesinger), 203

Film Board of Canada, 167
Film in Education, The (R. S. Miles), 176
Film Progress in the Services, 210
Film Sense, The* (S. M. Eisenstein), 218
Film Societies, 208, 228
Films and People (U.S.A.), 172
Films for Re-occupied Europe, 198
Films for the Community in Wartime* (Mary Losey), 206
Films of the Month, 179, 189, 200, 219, 231
First Documentalist, The (Sgt. James Dugan), 190

Hollywood v. Britain, 212

It Won't be Done by Kindness, 161

Kicking Against the Pricks, 185

Letter from New Zealand (E. S. Andrews), 164
Letter to Documentary, A. (Arthur Elton), 207

Man and Boy* (Sir Stephen Tallents), 205
Ministry of Information
Catalogue of Films made and acquired from July 1st till December 31st, 1942, 192
U.K. Non-Theatrical distribution, 1941-2, 177
Money behind the Films, The (Henry Fullerton), 222
Movies are Important to Russia, 217

New Democracy, The, 162
New Documentary Films, 165, 181, 191, 202, 215, 226
Notes of the Month, 163, 175, 186, 199, 212, 225

Photographic Optics* (Arthur Cox), 218

Scientific Films, 219
Scientific Films in War-Time, 206
Shooting "Workers' Week-end" (Ralph Elton), 229

60 Films a Month on Science and War (Peter Furst), 217
Sound on Documentaries could be Improved (Ken Cameron), 230

Soviet Technical and Instructional Films, 169
Stock Rationing and Film Trailers, 208
Story of a Russian Movie Man (Feodor Bunimovich), 204
Story Telling among Film Workers, 168

Take Heed for Tomorrow, 221
These are the Men (Dylan Thomas), 174
They Laugh at Realism (Roger Manvell), 188

What We are Working for, 209
Workers' Film Association, The (J. Reeves), 183

(2) NAMES OF PEOPLE

Signed articles and letters are indicated by an asterisk.

Alexander, Donald, 191, 225, 232*
Alfred the Great, 176
Allen, A. G., 214
Alwyn, William, 182, 200, 215, 216, 220
Anderson, Max, 226
Andrews, E. S., 163*
Angelina, Pasha, 170
Annakin, Ken, 181
Anstey, Edgar, 182, 202, 215, 226
Antonov, Leonid, 170, 217
Archibald, George, 184
Asquith, Anthony, 215, 216
Astaire, Fred, 186
Ayres, Lew, 231

Bach, J. S., 218
Baines, John, 182
Balcon, Michael, 179, 214
Barlow, Roger, 172
Barrie, J. M., 179
Barry, Iris, 201
Basil, Elaine, 172
Bax, Sir Arnold, 170
Bazykin, 169
Beadle, Sidney, 225
Beddington, Jack, 210
Beery, Wallace, 180, 188
Bell, Geoffrey, 212
Beresford, M. W., 206*
Beskov, S., 169
Beveridge, Sir William, 161, 162, 199, 205

Blease, W. Lyon, 229
Blewett, W., 180
Bond, Ralph, 182
Borer, M. Cathcart, 226
Brecht, Berthold, 217
Bryan, Julian, 172
Bryukhonenko, 170
Bundy, Frank, 225
Bunimovich, Feodor, 204*
Burdenko, 169
Burnham, Lord, 210

Cameron, Ken, 230*
Campbell, Comdr., 166
Capra, Frank, 203
Carrick, Edward, 200
Cass, Henry, 181
Catford, E., 225
Catling, D., 181
Cavalcanti, Alberto, 179, 180, 186, 196*
Cekalski, Eugene, 229
Chernyshev, Major, 204
Chiang Kai Shek, 199
Chudakov, Y. A., 170
Churchill, Robert, 172
Churchill, Winston, 197, 210
Cooper, Budge, 181
Cooper, Gary, 198
Cordwell, R., 228
Corbusier, 182
Courtauld, Stephen, 223
Coward, Noel, 163
Cox, Arthur, 217, 218*
Cox, Jack, 215
Craven, Marcel, 172
Crawford, Merritt, 190
Crosby, Bing, 198
Cross, Eric, 181
Currie, Finlay, 202

Dali, Salvador, 182
Dalrymple, Ian, 227
Dalton, Hugh, 224
Daniels, Bebe, 165
Darlan, Admiral, 161
Davidson, J. D., 212
Davies, Bette, 186
da Vinci, Leonardo, 218
Davis, Elmer, 213
de Gaulle, General, 199
de la Mare, Walter, 205
de Lautour, Charles, 215
Del Giudice, F., 224
de Marney, Derek, 181
Demchenko, Maria, 170
de Seigné, Madame, 182
Deutsch, Oscar, 222
D'Eyncourt, Walter T., 210
Dickinson, Thorold, 211
Dobb, Henry, 225
Dobson, A. Reginald, 226
Doublier, Francis, 190
Dovshenko, 217
Dubinsky, 170
Dugan, Sgt. James, 190*
Dugmore, 182

Easterbrook, L. F., 216
Eden, Anthony, 199
Edison, Thomas, 190
Eisenstein, S. M., 218, 228
El Greco, 218
Elliott, 166
Elton, Arthur, 207*, 220
Elton, Ralph, 229*
Elton, Raymond, 182, 215
Emmett, E. V. H., 181, 216

Farrow, Leslie, W., 222
Fedoseyev, 204
Ferno, John, 172
Feyder, J., 189
Field, Mary, 176, 225
Fitzpatrick, 165
Flaherty, Robert, 164, 168, 172
Flanagan, Aubrey, 225
Fletcher, Paul, 210
Fletcher, Yvonne, 216
Ford, John, 203
Ford, Richard, 172
Fowle, Chick, 216, 225
Franklin, Benjamin, 200
Frend, Charles, 180
Freuchen, Peter, 168
Frieze-Green, C., 190
Fullerton, Henry, 222*
Furst, Peter, 217*
Fyffe, Will, 188

Gable, Clark, 203
Galkin, 169
Gall, 169
Garson, Greer, 186
Giraud, General, 199
Girgolan, 169
Glendinning, Raymond, 165
Goebbels, Joseph, 162, 174, 196
Goring, Marius, 174, 196

Gogol, 218
Goodliffe, Frank, 225
Gorki, Maxim, 190, 229
Grant, Moray, 166
Grekov, 170
Grierson, John, 161, 164, 167, 175, 179, 186, 212
Grierson, Ruby, 225
Gropius, 182

Haldane, J. B. S., 170
Hankinson, Michael, 165
Hardy, Forsyth, 229
Harper, Alan, 181
Harrison, A. E., 229
Hartley, Irving, 172
Hartnell, Norman, 179
Haushofer, 162
Hawes, Stanley, 225
Hawkes, Howard, 212
Hay, Roy, 181
Hayes, Helen, 168
Hecht, Ben, 168
Hendry, Alice C., 228
Herbert, Brian, 195
Hess, Rudolf, 174, 175, 196
Hitler, Adolf, 162, 163, 174, 175, 181, 196, 219, 227
Hodson, J. L., 189
Hope, Bob, 186
Hull, Cordell, 199
Hunt, John, 211
Hunter, Rosanne, 202
Hunter, William, 175
Hurwitz, Leo, 172
Huxley, Aldous, 180
Huxley, Julian, 166

Ivens, Joris, 172

Jack, Bill, 227
Jackson, Gordon, 180
Jago, Jo, 166, 225
Jeakins, A. E., 165, 181, 202, 225, 226
Jennings, Humphrey, 200, 207, 216, 232
Joad, C. E. M., 116
Jones, Jonah, 215, 225

Kaiser, Henry, 229
Kapitsa, 170
Kapler, Alexei, 217
Karin, 169
Karmen, Roman, 217
Kasatkin, Pavel, 204
Keating, Geoffrey, 210
Keene, Ralph, 181, 182, 215
Keliher, Alice, 172
Kerkov, Herbert, 172
Kerner, Ben, 172
Kimberley, Paul, 194, 208
Kinneir, G. A., 228
Kissack, Robert, 172
Knight, Eric, 163, 216
Koestler, Arthur, 165
Korda, Sir Alexander, 214
Kosmodemyanskaya, 217
Kotovsky, 217

Lambert, Jack, 179
Lauste, Eugene, 190
Lawrence, D. H., 200
Labedev, V. N., 169
Lee, Jack, 215
Lee, Jenny, 166
Legg, Stuart, 167, 172
Lejeune, C. A., 179
Lenin, V. I., 161, 169
Lerner, Irving, 172
L'Herbier, Marcel, 229
Lincoln, Abraham, 213
Lindenburg, Paul, 222
Loew, 223
Lorentz, Paré, 203
Losey, Mary, 206
Low, David, 219
Luke, Lord, 222
Lukhtikov, Col., 204
Lumière Brothers, 190
Lupino, Ida, 186
Lusk, Norbert, 172
Lye, Len, 165
Lyon, Ben, 165
Lysenko, 170

MacAlister, S., 216
MacArthur, Charlie, 168
McCullough, Donald, 166
MacDonald, David, 210
McDougall, 182
McFetridge, Doreen, 228
MacGowan, Kenneth, 203
McKechnie, James, 195
MacKendrick, 182
Mackinder, 162
Mallison, Miles, 216
Mander, Kay, 202
Manvell, Roger, 188*

Marlborough, Charles, 166, 182, 215
 Mary, Queen of Scots, 197
 Mason, R. H. B., 171*
 Massingham, R., 229
 Maxwell, John, 222, 223, 224
 Maxwell, Mrs., 224
 Mears, Joseph, 224
 Melies, George, 190
 Mendelssohn, 182
 Meredith, G. Patrick, 228
 Merkulov, Dr., 204
 Michaelis, Michael, 220
 Micharin, 170
 Micklewood, Eric, 180
 Miles, R. S., 176*
 Mitchell, Leslie, 181
 Molotov, 199, 213
 Montagu, Ivor, 169*
 Munden, Max, 181
 Mussolini, Benito, 174

Naplas, Albert, 172
 Nelson, Arthur J., 228
 Nelson, R. Q., 168
 Nendind, Col., 204
 Nichols, Dudley, 213
 Nicolai, 170
 Nietzer, Hans, 191, 225
 Noble, George, 225
 North, Frank, 226

O'Brien, T., 224
 Oliver, Vic, 165
 Olivier, Laurence, 170
 O'Neill, Eugene, 189
 Onions, Bud, 225
 Oram, Capt., 211
 Orr, Sir John, 216, 220, 229
 Osbiston, Alan, 166, 193, 215
 Ostrer Brothers, 222, 223, 224

Pal, George, 229
 Parker, Jack, 225
 Paul, Elliott, 172
 Pavlov, 169
 Pennington-Richards, C., 200
 Picheta, 170
 Piper, Fred, 180
 Pocknall, George, 225
 Portal of Laverstoke, Lord, 222
 Powell, Michael, 179, 219
 Prensnyakov, 170
 Prensburger, E., 219
 Prior, F. A., 194
 Pudovkin, V. I., 169, 217

Radford, Basil, 182
 Rank, J. Arthur, 214, 222, 223, 224
 Rao, Bhaskar, 202
 Rebiere, 215
 Reed, Carol, 211
 Reiniger, Lotte, 206
 Richter, Hans, 172
 Riefenstahl, Leni, 174, 195
 Rignold, Harry, 210, 225
 Rimbaud, 218
 Ripley, 182
 Riskin, Robert, 203
 Rodakiewicz, Henwar, 203
 Rodwell, Stanley, 225
 Roffman, Julian, 172
 Rogers, Ginger, 186, 188
 Rogers, Jimmy, 225
 Roehm, Ernst, 174
 Rommel, General, 181, 189
 Roosevelt, President, 216
 Rotha, Paul, 216, 225, 229
 Rubinstein, 170
 Ryabinin, L., 169

Sainsbury, Frank, 226
 Scott, Jack, 179
 Seitzer, Leo, 172
 Semenets, 204
 Seversky, A. D., 162, 231
 Shantaram, 202
 Shaw, Alexander, 215
 Shisko, Pavel, 204
 Shubin, 169
 Simonov, Konstantin, 217
 Slesinger, Donald, 203*
 Smith, Agnes, 229
 Spewack, Sam, 203
 Stalin, 169
 Stalyarkhan, A. F., 202
 Steinbeck, John, 212
 Steiner, Rudolf, 203
 Stern, Lena, 170
 Stolf, Victor, 172
 Storozh, 204
 Strand, Paul, 172
 Streicher, Julius, 174, 175, 196
 Stringer, H. L., 226
 Suschitzky, W., 191, 202
 Svetozarov, 169, 170

Tallents, Sir Stephen, 205
 Tanner, Peter, 181
 Tarkington, Booth, 189
 Taylor, Donald, 166, 195
 Taylor, John, 165, 226
 Tchaikovsky, 204
 Thomas, Dylan, 174* 195
 Thomas, Howard, 166

Thompson, Margaret, 181, 202, 226
 Tojo, 163, 164
 Tracy, Spencer, 188
 Trench, Paul, 194
 Tritton, Ronald, 210
 Tsitsin, 170
 Twain, Mark, 217
 Twist, Wing Comdr., 213

Van Dyke, Willard, 172, 203
 Van Gogh, Vincent, 218
 Vasilyev, I., 169
 Vaughan, D. M., 184*
 Verdi, 218
 Vinnitsky, 169
 Vladimirov, 170
 von Daniel, Lt.-Gen., 217
 von Paulus, Field-Marshal, 217
 Vorkapitch, 218

Wallace, Henry, 162, 216, 220
 Wanger, Walter, 163
 Watt, Harry, 179*, 186, 188
 Wavell, General, 181
 Weiss, Jiri, 227
 Welles, Orson, 186, 189
 Wells, H. G., 182
 Wells, William, 172
 Whitman, Walt, 218
 Wills, Colin, 166, 216
 Wilson, T. F., 229
 Winterton, Lord, 224
 Wintle, Julian, 182
 Woolf, C. M., 222, 223
 Woolton, Lord, 216
 Wright, Basil, 165, 191, 212
 Wright, Lloyd, 182
 Wyer, Reg, 215
 Wyler, William, 186

Yefremov, 170
 Young, Hal, 166
 Yule, Lady, 223

Zakhvatiev, Major-Gen., 205
 Zanuck, Darryl, 202
 Zelenin, 169
 Zguride, 169
 Zion, Paule, 183
 Zoya, 217

(3) FILM TITLES

Titles appearing in lists, and under "Film Societies" are omitted. Titles in italics indicate a length greater than three reels. An asterisk indicates a review.

Abortion, 169
 Airforce, 212, 213
 Alcohol, 169
 Alexander Nevski, 217
 All Quiet on the Western Front, 231
 Americans All, 172
 Ammophila, 169
 Ant-Amazon, The, 169
 Architecture of Leningrad, The, 170
 Around the World with Ocean Cargo, 172
 At the Front in North Africa, 202*

Bacteria, 169
 Battle of Britain, The, 226*
 Battle for Oil, The, 187
 Battle of Supplies, 187
 B.B.C. Brains Trust, 166*
 Bells Go Down, The, 199
 Better Dresses—Fifth Floor, 172
 Bill Jack v. Adolf Hitler, 226*
 Black Sea Fighters, 217
 Blood Transfusion, 225
 Bread Bakery and Confectionery, 181
 Breathing, 169
 Breathing Space, 215*

Chemical Weapons, 169
 Children at School, 221
 China, 191*
 Christmas under Fire, 173, 179
 Citadel, The, 214
 Citizen Kane, 188
 Citizen's Army, 206
 Clean Milk, 181*
 Close Quarters, 215*
 Coastal Command, 173, 200, 215
 Common Cause, 181*
 Control Room, 184, 212
 Course of the Motor Tractor, 170
 Covering with Affection, 202*
 Crown of the Year, The, 215*

Débris Tunnelling, 202*, 207
 Defence of Stalingrad, 217
 Desert Victory, 189, 199, 210, 221
 Development of the Embryo, The, 169
 Development of the Frog, The, 169
 Diary of a Nazi, 217
 Digestive Organs, The, 169
 Ditching, 201
 Drifters, 164
 Droitwich, 179

Earth and Cloud, 169
 Edge of the World, 179
 Enough to Eat, 221

Experiments in the Revival of Organisms, 170
 Experiments on the Circulation of the Blood, 169

Face of Britain, The, 221, 225
 Face of Fascism, The, 217
 Fatigue and the Struggle against it, 169
 Femme du Boulanger, 206
 Ferns, 169
 Ferry Pilot, 215
 Film and Reality, The, 206
 Fire Guard, 176, 212
 Fires were started, 199, 200*
 First Aid in Accidents, 169
 First Days, The, 179, 225
 Five Men of Vesesh, The, 186
 Flight over Berlin, 217
 Foreman Went to France, The, 180, 188
 Four Feathers, 214
 49th Parallel, 173, 188
 Freedom of Aberfeldy, The, 181*

Garden Friends and Foes, 181*
 Gen. The (R.A.F. Film Magazine), 213
 Ghost that never Returns, The, 215
 Glimpses of Soviet Science, 170, 186
 Good-bye Mr. Chips, 214
 Grapes of Wrath, The, 188, 212
 Great Lakes, 167
 Green Algae, 169

Harvest Shall Come, The, 187, 207, 221
 Heart of Britain, The, 173, 200
 Hedging, 201
 Here is To-morrow, 172
 Hermitage, The, 170
 High over the Borders, 172
 Housing Problems, 163, 221
 How the Steel was Tempered, 217
 How to Dig, 201

In Europe, 169
 Infusoria, 169
 Inside Fascist Spain, 215*
 Inside Fighting China, 161
 Inside Fighting Russia, 181*
 Inside Nazi Germany, 215
 Instinctive Behaviour in Animals, 169
 Interruption of the Heart Rhythm, 169
 In the Depths of the Sea, 169
 Invaders, The. See: 49th Parallel
 Invincible? 181*
 In Which We Serve, 163, 188
 Irrigation, 169
 Island of White Birds, The, 169
 Ivan the Terrible, 217

Jumps Ahead, 213

Kill or be Killed, 165, 184, 188

Labour and Health, 169
 Lad from Our Town, A, 217
 Land, The, 172
 Last Laugh, The, 206
 Leningrad Symphony, 217
 Letter from Home, 173
 Lidice, 217
 Life and Death of Colonel Blimp, The, 217
 Life Begins Again, 184
 Lift Your Head, Comrade, 165*
 Lightning, 169
 Listen to Britain, 173, 206
 Little Ships, 197
 London Can Take It, 173, 179
 London, 1942, 181*, 197
 Londoners, The, 221

Magnificent Ambersons, The, 189*
 Malta G.C. 170*
 Mechanism of the Brain, 169
 Mendel, 217
 Men of the Lightship, 173
 Merchant Seamen, 173, 200
 Millions Like Us, 221
 Minnesota Document, 172
 Moana, 164
 More Eggs from Your Hens, 201
 Mosses, 169
 Mr. and Mrs. America, 182*
 Mrs. Miniver, 161
 Multi-Lathe Work, 170

Native Land, 172
 Nervous System, 169
 Neurasthenia, 169
 New Adventures of the Good Soldier Schweik, 217
 New Lot, The, 210
 Newspaper Train, 206
 New Teacher, The, 162
 New Words for Old, 225
 Next of Kin, 173, 188, 210
 Night Mail, 179, 225
 Nightshift, 173
 Nine Men, 179*, 180, 188, 199, 207
 North Sea, 179, 225

One Day of War, 188, 217
 One of Our Aircraft is Missing, 188
 Operational Heights, 191*
 Organs of Vision, 169
 Our Film, 182
 Our Russian Front, 172

Pages from the History of "Pravda", 169
 Papageno, 206
 Paratroops, 184
 Pathogenic Protozoa, 169
 Physiology and Pathology of the Higher Nervous System, The, 169
 Potemkin, 217
 Power on the Land, 197
 Principles of Simple Surgery, The, 169
 Problem of Nutrition, The, 169
 Public Health Services, 172
 Pushkin's Handwriting, 170

Radio Interference, 179
 Rain, 169
 Relics of Borodino, 170
 Report to the People, 172
 Royal Mile, The, 197
 Russians at War, 217

St. Paul's, 197
 Salt, 169
 Save Your Own Seeds, 181*
 Saving of Bill Blewitt, The, 179, 180
 Science and Technique, 170
 Shipyard, 225
 Siege of Leningrad, 217
 Silage, 226*
 Silent Village, The, 216*, 232
 6.30 Collection, 179
 Sound, 169
 Sowing and Planting, 201
 Spare Time in the Army, 172
 Spiders, 169
 Squadron 992, 173, 179
 Stooking and Stacking, 202*
 Storing Vegetables Indoors, 201
 Storing Vegetables Outdoors, 201
 Street Fighting, 184
 Strike, 217
 Structure of Vegetable Cells, The, 169
 Struggle for Life, 169
 Subject for Discussion, 191*
 Sukhe-Bator, 217
 Summer on the Farm, 182*
 Surgery in Chest Diseases, 226*

Tank Battle, 165*
 Target for To-night, 173, 179, 200, 215, 221
 Therese Raquin, 189
 These are the Men, 174, 195*
 Thief of Bagdad, The, 214
 This above All, 161, 163
 Thunder over Mexico, 206
 Total Plastic Surgery of the Throat, 169
 Trailers, 182*
 Transfer of Power, 212
 Transformer of Nature, The, 170
 Treasures of the Forests, 169
 Tretyakov Gallery, The, 170
 Triumph des Willens, 174, 195
 Truth about Life, The, 169
 Tuberculosis, 169
 Turn of the Furrow, 201
 21 Miles, 173
 Two Discoveries, 170

Victory Through Air Power, 231*
 Wait for Me, 217
 War against Mrs. Hadley, The, 161
 Wartime Factory, 206
 Way to Plough, A, 201
 We Dive at Dawn, 215*
 We Sail at Midnight, 173
 West Front, 1918, 231
 When We Build Again, 182*
 Who is She? 217
 Winged Visitors, 169
 Winter on the Farm, 201, 206
 Words and Actions, 226*
 Words for Battle, 200
 Worker and Warfront, 187
 Worker and Warfront (3), 165*
 Worker and Warfront (4), 166*
 Worker and Warfront (5), 191*
 Workers and Jobs, 221
 Workers' Week-end, 226*, 229
 World of Plenty, The, 216*, 221

Yank at Oxford, A, 214

(4) ADVERTISERS

Films of Great Britain, 166
 G.B. Instructional, 207
 Kinematograph Weekly, 170, 178, 191, 205, 219, 227
 London Scientific Film Society, 232
 Paul Rotha Productions, 216
 Realist Film Unit, 172, 183, 196, 201, 216, 232
 Russell Productions, 228
 Sight and Sound, 167, 180, 190, 203, 215, 226
 Strand Film Company, The, 171, 184, 195, 208, 220
 United Motion Pictures, 231
 World Wide Pictures, 230